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# American Art News

VOL. XIV., No. 23.

Entered as second class mail matter,  
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, MARCH 11, 1916.

10 Pages.

SINGLE COPIES, 10 CENTS.

## SUES TO OUST MRS. THURBER.

"Mrs. Martha C. Thurber, widow of W. Scott Thurber, founder of the well-known Chicago art galleries, is charged with mismanagement and excessive waste of funds by the Fine Arts Building corporation in a petition filed in court asking that the power of executrix given her be revoked. "It is charged that the company is now insolvent and that there is due the Fine Arts corporation about \$16,000 for rent. It is alleged also that an assessed valuation of \$70,000 on the art galleries is excessive and that in reality their value does not exceed \$40,000. It is set forth that claims totaling more than \$62,000 are still unpaid. It is asserted that Mrs. Thurber in the management of the galleries has paid excessive salaries to herself and to two sons-in-law.

"The petition asks that the court appoint a custodian to take charge of the assets and to enjoin Mrs. Thurber from disposing of any more of the paintings."—Chicago Daily News.

## BESNARD MURALS IN WEST.

The large mural painting, "Peace," by Albert Besnard, as well as a ceiling decoration for the French Embassy in Vienna, by the same artist, which were brought over early in the season by the N. Y. French Museum, have been recently on exhib'n in Butte and Helena, Mont. The pictures have been shown also in other cities of the Far West, through the generosity of former Senator Wm. A. Clark, who has paid all the expenses of their transportation and insurance. The receipts from admission fees of 25 and 10 cents are devoted to the relief of French artists suffering from the effects of the war.

## TO BUY CHASE SELF PORTRAIT.

The Richmond (Ind.) Art Association is trying to raise \$250 to pay its share of \$500 for the painting of himself by William M. Chase in the current exhibition of "The Ten" reviewed elsewhere. The other \$250 of the purchase price has been donated by Mr. Warner Leeds.

Mrs. M. F. Johnston gave a lecture on Mar. 6 to help raise funds for the purchase of the picture.

## OLDER ARTISTS AID YOUNGER.

An exhibition for the benefit of young artists, under the auspices of the "Friends of Young Artists," will open at the former Blakeslee Galleries, Fifth Ave and 53 St., on Monday next. The following old artists have donated works: J. Weir, D. C. French, Mrs. Whitney, P. Manship, J. Lie, G. Borglum, C. Beckwith, L. Mora, A. Kimball, T. Hastings, A. Groll, S. C. Paolo, R. Vonnoh, I. R. Wiles, W. T. Smedley, S. Werner, C. Yates, H. Mosler, J. E. Frazer, M. Sandor, O. Linde, Miss Lillian Genth and B. Danzi.

The fourth competition, under the auspices of the "Friends of Young Artists," this time for young decorators, is now in progress, and 365 artists are competing from all parts of the country. An exhib'n of the works submitted will open April 15 at Mrs. Harry Payne Whitney's studio, 8 W. 8 St.

## PORTRAIT OF LLOYD GEORGE.

Augustus John has finished the portrait of Lloyd George commissioned by Sir James Murray for presentation to the Aberdeen Art Gallery. Before going to Scotland, however, it is being shown in the exhibition of the National Portrait Society at the Grosvenor Gallery, London. The origin of the portrait may be recalled. To last year's Red Cross sale several well-known artists presented frames with the promise to paint portraits for them to the order of the purchasers of the frames. Sir James Murray bought the frame given by Mr. John, and got the consent of Lloyd George to sit for the portrait.

## SALMAGUNDI CLUB SHOW.

The annual exhibition of oils, by members of the Salmagundi Club, 14 W. 12 St., will open Monday and continue to Mar. 23. The three prizes to be awarded as usual are: the Samuel T. Shaw purchase prize of \$500, from which portraits are excluded; the William T. Evans prize of \$100, for the best figure painting, and the Joseph S. Isidor prize for the best landscape. The exhibition, the largest yet made by the Club, was inaugurated by the usual "stag" smoker last night.

## "LEST WE FORGET!"

It was a sad coincidence that the second and last sale of the remainder of the stock of pictures left by the late Theron J. Blakeslee, this week, should have come during the week which marked the second anniversary of his death, which occurred on March 7, 1914. It is to be wondered how many of his fellow dealers who bid for his pictures at the sale sessions this week, noticed the coincidence. Only a brief "In Memoriam" published notice in the Evening "Post" on March 7 proved that at least "one heart is faithful still."

The three pictures by J. Alden Weir, president of the Academy, which figure in the exhibition of "The Ten," now on at the Knoedler Galleries, have all been sold.

## MR. FRICK THE PURCHASER.

It has become known, as suspected, that the purchaser of Gainsborough's "Mall of St. James' Park," who was represented in the transaction by Duveen Brothers, was Mr. Henry C. Frick. It will be recalled that the famous picture, long in the collection of Sir Audley Dallas Neeld, at Gittleton, England, was secured there through Thomas Agnew and Sons. The purchase price of the painting is thought to be in the neighborhood of \$250,000.

Plans are on foot for the establishment of a public art museum in Des Moines, Iowa, and Mr. J. S. Carpenter has been authorized to arrange a large art exhib'n in the near future in the Public Library, to interest citizens in the art museum movement.

## WINS PICTURE INSURANCE.

(Special cable to AMERICAN ART NEWS).  
London, March 9, 1916.

The suit brought some time ago by the proprietor of the Marlborough Gallery, Mr. M. Mayer See and his partners, to recover the insurance values on a number of pictures that were stolen from the gallery some months ago and just prior to Mr. See's departure to serve in the French army at the front, has been decided in favor of the plaintiffs and their claim of £3,224 has been allowed them.

## DEALER COLLINS CONVALESCENT.

Samuel Collins, of Stroudsburg, Pa., the well known traveling art dealer, who attempted to commit suicide, through an overdose of sulphonal at the Hotel McAlpin a fortnight ago, is convalescent at Bellevue Hospital. It will be remembered that in June, 1908, Collins was arrested on the complaint of Mr. John M. Beckley of Rochester, N. Y., who obtained a body execution on account of Collins' failure to pay a judgment of \$3,500 which Beckley had obtained for the sale to him of a spurious Dupre, with \$500 costs, and while in Ludlow St. Jail was sued by Francis Wilson, the actor, for \$5,000, again on a charge of selling spurious pictures. Collins then filed a counter suit for \$25,000 damages and vainly endeavored to have Mr. Wilson arrested.

## COUSE PICTURE SOLD.

Irving Couse's important painting, "Making Pottery," which took the Carnegie prize at the Spring Academy of 1912, was recently purchased by the Fort Worth, Tex., Art Ass'n for their permanent exhibition. At his Sherwood studio there are several canvases painted at Taos, N. M., his summer studio, among them "A Prehistoric Image," in soft grays and browns.

## ST. LOUIS MUSEUM.

The Museum has added to its increasing collection of Oriental ceramics a very important specimen—a large, club-shaped Chinese vase of the K'ang-hsi period, about 28 inches in height, decorated in famille verte colors with finely drawn figures illustrating a legend of the Chinese Emperor, Mu Wang (1000 B. C.). The purchase of this vase, together with numerous recent acquisitions from the Morgan collection and other sources, gives the Museum a representative assemblage of Chinese porcelains. The collection now embraces a number of the early Ming pieces, often comparatively crude; a choice selection of famille verte, blue and white and single colors of the period of K'ang hsi, and numerous pieces dating from the later periods of Yung-cheng and Ch'ien-lung.

A recent accession of importance to the Museum's collection of paintings is the canvas by Andre Dauchez, entitled "Walled Town: Concarneau, Brittany." This picture was purchased from the French Exhibition.

## FRENCH ART AT BUFFALO.

The exhib'n of pictures and sculptures from the French Pavilion and section of the Fine Arts Dept. at the San Francisco Exposition, and which is in charge of Mrs. Ethel Quinton Mason, opened last week in the Albright Gallery after a display in St. Louis and Chicago. It will go from there to the Carnegie Institute, Pittsburgh, and the Detroit and other museums.

## ART TALK AT CLUB LUNCHEON.

At a luncheon in the Republican Club on Mar. 4, the speakers included Director Robinson of the Metropolitan Museum, Cass Gilbert, architect; Frederick Dielman, former president of the Academy; William T. Evans, A. A. Anderson, Park Commissioner Ward and Grosvenor T. Atterbury, architect. Mr. Anderson found greater love for art in America than anywhere, Mr. Robinson talked of the educational work of the Museum, Mr. Gilbert urged more museums, Mr. Evans suggested that the Metropolitan buy more American pictures, and Mr. Ward wanted to limit the number of statues in Central Park and save certain sites for great works of art.

James G. Tyler's "Cape Ann Flyer," a characteristic marine, depicting a Gloucester mackerel schooner before the wind, was in the second night's sale at the Salmagundi sale recently, and was purchased for \$180 by Mr. Cowl, grandson of the late George A. Hearne.



JESUS IN THE HOUSE OF SIMON  
El Greco

At the Durand-Ruel Galleries

## WESTERN SOC'Y BUYS A CARLSON.

The Nebraska Art Association has purchased John F. Carlson's "Winter Dream Days," one of this artist's latest works and, by many judges, considered among his best, for about \$2,000. The painting is now on tour, with a number of others, of the art centers of the country and in a few weeks will be hung in the Art Gallery, at Lincoln, Neb.

## ART COURSES AT N. Y. UNIVERSITY.

Two new art courses are being given at New York University, under the direction of Louis Weinberg. One, under the auspices of the extramural division, is conducted at the Metropolitan Museum and includes a study of "cubism," "futurism" and "post-impressionism" in painting. The other course, "Old Masters," embraces a study in art from Giotto to Watteau, illustrated by the paintings in the Museum, with especial attention paid to the Morgan and Altman canvases. The work will also include a study of the Morgan enamels and the Hoontschel exhibit.

## MEDALLIC ART.

A medal in light bronze of very unusual but artistic design by C. J. Van der Hoef has been struck for the benefit of Dutch artists, painters and sculptors, affected by the present war in Europe. The obverse shows the Goddess of Peace and the reverse the arms of the Committee for the Relief of Artists in Holland.

Another curious war medal has appeared in commemoration of the German prisoners of war interned at Douglas, Isle of Man. The obverse bears a view of the prison camp surrounded by barbed wire and near the top is a cartouch, showing the singular three-legged Manx Triskelion.

## Miss. Institute Elects Officers.

At the recent annual meeting of the Mississippi Home Science and Art Institute in Columbus, Miss., the following officers were elected for the coming year: President, Susie W. Gunter; vice-president, Annie Cook; treasurer, S. Mae Jackson; secretary, Iva Causey.

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**EXHIBITIONS NOW ON****"The Ten" Make a Good Show.**

To be select and not to be selected, is apparently one of the objects of the group of painters known as "The Ten," now holding its annual exhibition this year of 25 works at the Knoedler Galleries, 556 Fifth Ave., to March 18. Of course, there was an original selection but it was of men, and not of works, and the question now annually propounded is whether "The Ten" make good in their aloofness from the "Ninety and Nine." This year they certainly do, for their display is brilliant if somewhat uneven in quality.

William M. Chase easily dominates the present exhibition, with a large and remarkably true and vivid "Self Portrait," which is loaned by the Richmond, Indiana, Museum, and a remarkably fine still life study of "Fish." It is not an exaggeration to say that the portrait is probably the best thing the artist ever did. It is certainly better than that of Chase himself by Sargent, which is saying a good deal. And then the present is much the more important work. As to the still life the painter has long since painted such subjects, and in them he has reached such a degree of sheer virtuosity that they might be worthy of Chardin or Vollon.

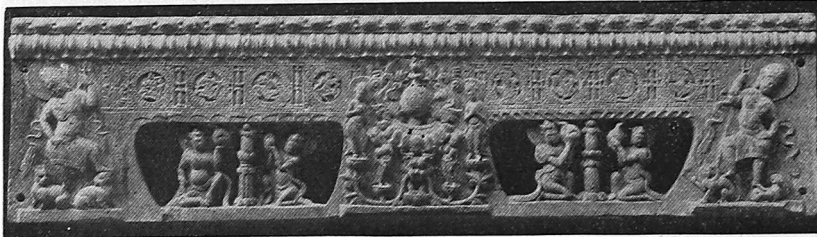
Mr. Chase has a close "runner up" in Robert Reid, who sends a brilliant life-size presentation of a "Trio" of young women, walking in the open, full of the joy of living, and flecked with patches of sun and shade. The group is admirably composed, the faces well individualized, and the bare arms and hands remarkably well drawn, modelled and painted. This work is loaned by Mr. Joseph H. Choate. In several of the canvas sketch portraits, in which the artist has lately had success, are the very graceful female figure, "A Fantasy" and "Portrait Impression," while a somewhat elusive effect is well caught, in a "Landscape."

Other landscapes are by Willard L. Metcalf, who paints as ever with sure and graceful brush, and shows "Silver Poplars" and "Young Birches," the pictorial effects of "The Breath of Autumn" and the wide spanning arch in full sunlight, of the "Ponte alla Badia, Florence."

Two single figures of young women, and a landscape, "The Old Sentinel of the Farm," are the contributions of J. Alden Weir. Skillful are the arrangements of his highly attractive "A Harmony in Yellow and Pink," where the heavy impasto is less obtrusive than in "The Letter." Most workmanlike, and painted with a fine relation of values is Edmund C. Tarbell's picture of a very handsome "Young Woman Studying."

The familiar beauties of color and tone are to be found in Thomas W. Dewing's seated figure of "An Artist," with her cello at her side. There is possibly less than usual of the elegant elongation of Mr. Dewing's drawing. Frank W. Benson shows unusual composition, and the usual skill in a picture of a young woman, seated in his studio and edging apparently to get out of the range of the artist's vision.

The third Bostonian, Joseph De Camp, sends a serious, strong and agreeable bust

**ANCIENT CHINESE FRONTAL**

In Loan Exhibition of Chinese Pottery and Sculpture at the Metropolitan Museum.

portrait of Charles Sprague, while Edward E. Simmons is rather prosaic but effective in two half-lengths of young women, one looking at her "Reflection" in a hand mirror and the other, "L'Insouciance," Childe Hassam's half a dozen contributions show various influences. There is a well painted group of "Oregon Apples" a la Cezanne, and a glimpse of "Naples" a la Pissaro. A nude young woman is seated in rather stiff fashion on "The Top of the Cliff," and a quite effective night view of "Manhattan" also appears.

**Show of Academy Portraits.**

One of the most interesting displays that has been made for a long time in this city, is that of the National Academy portraits, now on at the National Arts Club to Mar. 25. This Loan Exhibition of Portraits of Academicians and Associates, selected from the permanent collection of the Academy, is held under the joint auspices of that institution and the club. It contains 142 portraits, 36 of them of artists who are dead. It is no reflection on the living to say that, historically, the collection would be more interesting did it represent more of the dead. There are Inman, Kensett, Henry Peters Gray, Casilear, J. D. Smillie and R. Swain Gifford for instance. The former presidents who appear are Morse, Durand, Huntington, Whittredge, J. G. A. Ward, Wood, Dielman and Alexander, while among the early men shown are Dunlap, Elliott, Waldo, Verbruyck and Leutze, besides those mentioned. It is a pity that the collection, taken out of storage for the occasion, should not have a permanent home where it could be on public view as are the 500 odd portraits of old and modern masters, painted by themselves, which are displayed in the Galleries of the Uffizzi Palace in Florence. Several of the canvases are not in the best of condition and the frames in many cases are sadly in need of repair. The display of the present collection is one of the best pleas for the erection of a suitable Academy building.

**Gari Melchers Exhibits.**

A most capable painter of rather prosaic genre is Gari Melchers, who is showing 26 works to April 1, at the Montross Gallery, 550 Fifth Ave. His technique is rather heavy in the later examples, but in some of the earlier ones, such as "Easter Sunday," with its attractively unconventional composition, it is lighter and the color is bright and true. Effectively handled, though the composition is rather scattered, is the picture of a baptism in "The White Church." Among the later works are notably "The Summer Cottage" and the story picture of "The Open Door," at which the nurse waits in the shadow, while in the light the mother dandles her babe before a woman friend.

The well known large exhibition size canvas, most effectively handled, if in rather conventional fashion, "Maternity," is again shown. Figures of women posed in well selected and painted picturesque interior surroundings, appear in "The Breakfast Table," "Writing" and "Open Fire," while "Nelly Kabel" is more in the nature of a portrait, and an attractive one it is. There is a rather commonplace "Nude" study and several decorative flower pieces appear. "The Plantation Home" is one of a small group of landscapes. A couple of studies of red snapper are rather painty.

**Chinese Art at the Museum.**

There was opened to the public Monday, at the Metropolitan Museum, in the gallery of special exhibitions to remain through April, the most important and valuable loan exhibition of Chinese potteries and sculpture which has yet been made here or abroad.

The display, the first to be made under the auspices of Mr. W. Boschreitz, the new and capable curator of the Department of Far Eastern Art, includes examples from the collections of Messrs. Charles L. Freer, Samuel T. Peters, E. L. Winthrop, A. N. Beadelson, James and Howard Mansfield and John Platt; Mr. and Mrs. Eugene Meyer and Miss Katherine Rhoades. The examples of pottery and porcelain date back to the earliest known period, that of Han, which is 200 years B. C., and some of the sculptures in stone and bronze are of even earlier date. In variety and beauty the potteries and porcelains are not to be surpassed. A semi-circular stone has a re-

markable incised representation of Buddha, surrounded by his apostles, etc., and a square stone has a reproduction of a picture by the artist, Wu-Tao-Tzu. A very remarkable frontal stone, reproduced on this page, has interesting sculptural adornment. Highly interesting are a large and early sculpture in bronze and a small copy in metal of a sarcophagus.

**Russell's Pictures and Bronzes.**

Paintings and sculptures by Charles M. Russell, faithfully picturing "The West that has Passed," are at the Folsom Galleries, 396 Fifth Ave., to March 16. Russell has been a cowboy and is familiar with the scenes he pictures. Action is the salient quality in both paintings and bronzes, and movement is so well expressed that one is surprised to know the artist was self-taught. There is more of the illustrator than the painter in the work, the brushing is a little sleek, and, perhaps, less attention to details would have yielded bigger results. An interesting picture is "Innocent Allies," a "hold up" on a lonely road. The "allies," presumably, are the bandits' horses which stand by looking on. There is a good effect of space and air.

**James Britton's Charcoal Portraits.**

An exceptionally interesting little exhibition of sketch portraits, in black and white, and a few oils by James Britton will be open to the public Thursdays and Saturdays, through this month, at the studio of Mme. Marie Apel, 3 Wash. Sq. North. Mr. Britton gets something more than the salient qualities of his sitters, giving us a glimpse of the inner nature of each with no superfluous details to detract from the impression. Characterizations of Charles Caffin, Robert Cole, Gedney Bunce, John Flannigan, August F. Jaccaci, Frank B. Gay, Marie Apel, Mrs. James Britton and Mrs. H. C. Redgrave are in the group. "The Widow," an oil of Mrs. Claude Raguet Hirst Fittler, has tonal values quite unusual. The flesh is low in tone, yet remarkably luminous. The general scheme is of rich blacks, simply treated, but the background has variations of browns and yellows. Thin impasto, over a heavy ground, is effective. The picture is exceedingly vital.

**Wolfe Art Club Display.**

There are 74 pictures at the annual exhibition of the Catherine Lorillard Wolfe girls' art club which will last through the month at Grace Church House, 802 B'way.

Gayety of color and a tendency to break away from the Academic characterize the exhibition as a whole. Josephine Paddock's "Hollyhocks" is effective and one of the best works is Ellen Ravenscroft's rendering of snow clad pine trees on a hillside. A portrait by Harriett Titlow is a strong character study, vigorously treated but a bit crude in color. This applies to many of the exhibits. Clara Mamie Norton's "Young Woman with Muff" was awarded the portrait prize. It is a quiet and convincing picture with a personal note. Margaret Huntington's garden picture is promising.

There is a group of clever and broadly treated landscape impressions by Ethel Louise Paddock, one of which took the landscape prize. Katharine Welch's miniature of Mr. Marshall received a prize and Hon. mention was given to Harriett W. Titlow for a broadly treated portrait impression of a woman, to Nellie Ozanne for a landscape and to Lucille Lloyd for an interesting portrait study. There are some notably artistic photographs by Caroline Geiger and Mary P. Moore.

**Real Color by Halpert.**

Samuel Halpert is a man who believes in "calling a spade a spade." He paints the local colors of landscape and still life as he sees them, and with a deal of truth. Generally speaking, however, his world is lit simply with cold light and of variations of atmospheric effect, of sunshine and shadow and the wearing of wind and weather, he takes little account. It seems as if he were painting the landscapes and villages of children. And yet, as shown in 16 of his recent oils, chiefly done in Portugal and now on view at the Daniel Gallery, 2 W. 47 St., to Mar. 20, the painter often gets the same solidity and truth of effect that are found in the best works of Cezanne.

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**Notable Oriental Art Display.**

At the Bourgeois Galleries, 668 Fifth Ave., there is now on view an interesting collection of the pictorial art of the Far East, partly Japanese and chiefly Persian and Chinese. Among the examples of the early art of the Middle Kingdom are four XV century specimens, all of the Tosa School, two screens and two fans. There is besides an amusing picture of Hotei and his Treasure Bag, by Kano Yeitoku, and a still life by Korin. The Persian specimens are chiefly of the XV and XVI centuries, though there are two XIII century treatises of Dioscorides by Abdulla Ben El Fadl, one of a single flower and the other of three flowers. There are a number of specimens of Cufic writing of the X century and a small mosque door from Ispahan is of the XVI century. The artists represented by calligraphy and pictures, include besides El Fadl, Behzad, Sheik Sahde, Ali El Meched, Li Tang, Nan Yuan, Lee Fuh Chin, Chuen Ku, Shah-Namah and Chao-Thung.

**Antique Silver Sculptures at Hofer's.**

Mr. Martin Hofer, who sails for England today on the Rotterdam on a brief business trip, has now in his gallery, at 668 Fifth Ave., three very remarkable pieces of ancient art from the collection of the late Sir J. C. Robinson at Swanage Manor. Two are remarkably fine silver gilt sculptures of the XII century, one showing a Virgin and Child, the former with a Cabochon jewel on her chest and a St. Christopher holding the Infant Saviour. There is also a richly decorated altar rest for the book of the mass. Of the sculptures the most important is the famous Monegro Madonna which figured in Sir Charles Robinson's collection for over a quarter of a century.

**Historical Miniatures at Hodgkins.**

At his galleries, 9 E. 54 St., Mr. Hodgkins is showing an interesting collection of British historical miniatures, arranged in 8 frames. Famous historical characters, including royalty and Cromwell and members of his family, of the XVI and XVII centuries appear as limned by Samuel Cooper, Peter and Isaac Oliver Jehannet, Jean Petitot, Balthasar Gerbier, Lawrence Cross, Bernhard Lens, Franz von Mieris, Jean Prevost, William Dobson and Christian Richter.

**Miss Brown's Art Work.**

Fanny Wilcox Brown is showing some tapestries and 21 paintings and sketches at the Petrus Stuyvesant Club, 129 E. 10th St., to Mar. 20. The tapestries are naive and nice in design and color. "The Happy Prince" recalls Oscar Wilde's beautiful fable. In an oil of Mrs. Sam. Dexter one feels that the sitter's salient qualities are well suggested. Most of the oils which are treated decoratively, are immature. An impression of a garden of butterflies and babies strikes a good note.

**Birds in Watercolor.**

Some 81 watercolors of birds, painted life size, by H. C. Donslow, are at the Louis Katz Galleries, 103 W. 74th St., to Mar. 25. The exhibition has an educational value, for the subjects are rendered with photographic accuracy and every detail is noted, and the birds are pictured in their natural haunts. The parasitic wild orchid has been used effectively in an arrangement of egrets. Owls, thrushes, robins, blue jays and other little feathered friends, down to the humming bird, are pictured, as well as rarer specimens.

**Alexander Memorial Exhib'n.**

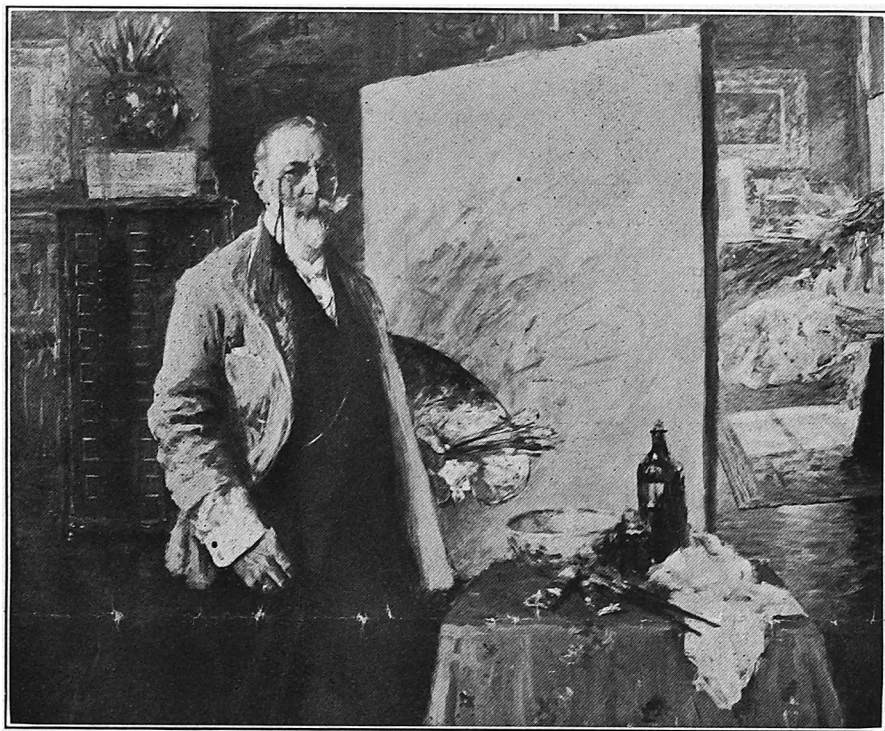
The comprehensive memorial exhibition of 82 canvases by the late John W. Alexander is now on at the Carnegie Institute, Pittsburgh, the artist's native city to April 1. The four-score and more pictures give a

new idea of this painter's versatility. There are portraits, still lifes and landscapes—all truly representative. Among the notable portraits are those of Dr. Francis L. Patton, late president of Princeton University; Dr. Henry Van Dyke, Joseph Jefferson as "Bob Acres," Robert Louis Stevenson, Walt Whitman, Auguste Rodin and Mrs. Alexander. The number of portraits of men in the exhib'n refute the accusation, sometimes made, that Alexander painted women exclusively, although in the many portraits of beautiful women, young and old, and of children shown, the typical refinement of the artist's brush is evidenced. There is a portrait sketch of Mark Twain, little known, which will doubtless become more valuable in time.

The Boston Museum loaned the well-known "Pot of Basil" and the Metropolitan Museum the fine "Walt Whitman," probably Alexander's strongest portrait.

**"Armory Show" In Petto.**

The Forum exhibition of Modern American Painters will open next Monday at the Anderson Galleries. The exhibition is not a commercial enterprise, and the only beneficiaries will be the artists themselves. The entire expenses are met by the Anderson

**SELF PORTRAIT.**

William M. Chase.

In Exhibition of The Ten at the Knoedler Galleries.

Galleries, and the committee, composed of Christian Brinton, W. H. de B. Nelson, Robert Henri, Alfred Steiglitz, John Weichsel and Willard Huntington Wright are giving their time and services free. The undertaking is a philanthropic one, and its object is to give a large number of conscientious and deserving modern American painters an opportunity of reaching the public in a large and comprehensive manner, without any commercial intermediary.

The entire top floor of the Anderson Galleries will be hung with over 200 pictures by the more modern American painters, and some twenty artists are represented.

The exhibition will represent the largest collection of the new art works ever shown in this country, with the exception of the Armory show. But the Forum display has a more intimate interest for this country, inasmuch as it comprises only American work; and this work has been critically selected with great care and consideration by the Committee, the members of which represent many divergent tastes.

It is often difficult for the very advanced painters to get a fair and adequate showing and often native artists suffer as a result of commercial discrimination. It is to overcome this injustice that the exhibition has been inaugurated. By thus attempting to differentiate between the sincere and insincere paintings of the new movement, the Committee hopes to stimulate intelligent interest in the excellent work of the American "moderns."

The artists represented will be Ben Benn, Thomas H. Benton, Oscar Bluemner, Andrew Dashburg, Arthur G. Dove, Marsden Hartley, S. Macdonald-Wright, John Marin, Henry L. McFee, George F. Ol, Man Ray, Morgan Russell, Charles Sheeler, A. Walkowitz and William and Marguerite Zorach.

**Art at Union League.**

At the current monthly exhibition of the Union League Club, the following canvases are shown: "October Sea," "Seal Cove" and three other marines by Paul Dougherty, nine phases of nature, as visioned by J.

Francis Murphy, five of F. K. Frieske's dainty impressions of femininity, in and out of doors, convincing winter scenes by Gardna Symons and two Douglass Volks with characteristic charm, "Fairy Tales" and "Ave Maria."

**"The Five" at Macbeth's.**

The current exhibition to March 21, at the Macbeth Gallery, 450 Fifth Ave., is composed of the works of Charles H. Davis, Paul Dougherty, Kenneth H. Miller, Chauncey F. Ryder and William Sartain, with three examples of each painter. Miller, who has something of Blake in his artistic composition, saturates his pictures with filtered light and groups his figures in a fashion suggesting Puvis de Chavannes. There is something monumental, indeed, almost dead, about his pathetic group of a "Woman and Children." The "Dreamer" is a graceful figure of a half nude young woman seated with crossed arms, while the "Family" is interesting, though the father has rather a Pan-like appearance.

The chief of the compositions of Mr. Davis is a glimpse under trees on "A Summer Afternoon," to an old country house. This is unusual and extremely interesting. There is also a delicate "Spring"

# The Gorham Galleries

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of Venice," but most of the rest is "vanity and vexation of spirit."

**R. B. Farley at Arlington Gallery.**

Richard Blossom Farley's canvases, now at the Arlington Gallery, 274 Mad. Ave., have subtlety of color and quiet charm. They are largely beach scenes and marines, painted at Barnegat, N. J., and on the Maine coast. Atmospheric effects are skillfully rendered, especially in a depiction of a Lunar bow in one of the sea scapes. There is a pleasing interpretation of an elderly lady, low in tone and a more colorful portrait arrangement of a Mrs. Robert Logan.

**PHILADELPHIA.**

City Solicitor John P. Connelly has given his opinion that the sum necessary to complete the building of the proposed new Art Museum, \$3,000,000, does not, according to law, have to be included in the loan bill of \$87,000,000 to be submitted to City Councils by Joseph P. Gaffney, Chairman of the Finance Committee. The Museum loan will be probably deferred until next year and Mayor Smith thinks the money will be needed for the erection of a new general hospital at Blackley. Mr. Eli K. Price, a member of the Art Jury and Vice-President of the Fairmount Park Commission has been untiring in his efforts to interest the Mayor and Councils in the appropriation of funds sufficient, in addition to the \$800,000 now available to erect and carry to a finish the imposing Temple of Art as foreshadowed in the beautiful model now on view at City Hall.

Thirteen oils and thirteen sculptures have been sold from the current annual Pa. Academy exhibition, the sales, according to the Curator, exceeding those made at any similar exhibition in the history of the institution. Among the notable canvases sold are Thos. Eakin's "Music," "An Autumnal Note," J. Francis Murphy; "The Letter," Wm. M. Paxton; "Pennsylvania Landscape," E. W. Redfield; "Sea and Rocks," F. J. Waugh; "The Mother," M. D. Page and "My Neighbor's Farm," Charles Morris Young, and among the sculptures, "Turtle Baby," Edith B. Parsons and "Spirit of the Woods," by Chester Beach. Fifteen pictures had been sold at the Fellowship Exhibition, among them "Golden Glow," by Hugh H. Breckenridge; "The Bridge," by Herbert Pulliger; "The Deserted Hamlet," by Herbert Welsh, and "Passing Liners," by Morris H. Pancoast.

The annual Color Exhibition of the Plastic Club will open with a private view in the Club Gallery on Mar. 14.

At the last report fifteen pictures had been sold from the James B. Sword exhibition at the Art Club.

Eugene Castello.

## Edward I. Farmer

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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909, at New York Post Office under the Act of March 3, 1879.  
Published Weekly from Oct. 15 to June 1 inclusive, Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC., Publishers.

15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

SUBSCRIPTION RATES,  
YEAR, IN ADVANCE - \$2.00  
Canada (postage extra) - .50  
Foreign Countries - 2.75  
Single Copies - .10

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Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

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We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and other interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1, the Brayton Ives Collection of Prints, and No. 2, the Blakeslee and Duveen Pictures Sales. The first of the series for 1916, No. 3, the Reisinger, Andrews-Canfield, and the Catholina Lambert Picture Sales, will soon appear.

## AN OBNOXIOUS LAW.

Unless New York book and art publishers and picture, antique and rug dealers can succeed in eliminating, through amendments, now pending before the city authorities—the objectionable and harmful provisions of the ordinance, recently passed by the Board of Aldermen, to become effective April 1 next—their business will be seriously affected.

The new ordinance, or rather the revival of an old and obsolete one, requires the keeping of extensive records of all purchases, the procurement of special licenses to do business at all, a limitation of the time during which purchases can be made, and a stipulation that all goods must be held for thirty days before resale.

The ordinance is a decided step backward—comes under the head of restrictive, discriminatory and class legislation, and should be amended, or better still, repealed. There should be hearty and speedy co-operation on the part of all those interested in, or likely to be affected by the ordinance, or the book and art trade will be dealt a blow which may be most harmful. Preparedness is the watchword on this serious question.

## "DOUBTING (ART) THOMASES."

The timely and sensible criticism, made by Mr. Thomas E. Kirby from his auctioneer's rostrum in the Plaza Ballroom in opening the third session, that at which the so-called "Old Masters" were offered, at the recent Catholina Lambert sale, of "The Doubting Thomases, who always asperse the authenticity of old pictures offered for sale," bids fair to become as famous in the American picture trade, as have the "Rum, Romanism and Rebellion" of the late Dr. Burchard, and the more recent "Objectionable Bs—Bryan, Bernstorff and Berlin" of Major George Haven Putnam, in political polemical circles.

Mr. Kirby supplemented his just criticism by the expressed wish that if art lovers and buyers would seek more for quality and merit than names, it would be for the good of the trade and art educational interests in general.

In this issue of the "Art News," Dr. Bredius of The Hague pronounces the admirable "Portrait of a Man," given to Verspronck in the Lambert sale, and purchased by the Kleinberger Galleries, as more probably from the brush of De Keyser. From the art or commercial viewpoint, it matters little who painted this fine portrait. It should suffice that it is well painted and a satisfactory work.

It is to be hoped that Mr. Kirby will continue to urge upon his auction audiences to look more for quality than names, especially when collectors are searching for pictures that please and educate. Let it not be forgotten also that because a work is called an "old master," even with reason, it does not necessarily become a good picture. "Old Masters" like Homer, frequently "nodded."

## CORRESPONDENCE

Dr. Bredius Thinks it De Keyser.

Editor, AMERICAN ART NEWS.

Dear Sir:

The portrait of a man, of which you published a reproduction in your issue of Jan. 6 last, as to be sold from the Catholina Lambert collection is not by Franz Hals (this attribution was an error and was corrected in a following issue—Ed.) nor does it look like Verspronck. Both Dr. Kronig and myself are nearly convinced that the original must be a fine example of Thomas de Keyser.

Yours truly,  
Abraham Bredius.

The Hague, Holland, Feb. 6, 1916.

[This fine portrait, one of the best pictures in the collection, was sold for \$3,300 at the fourth session of the Lambert sale at the Plaza ballroom on Feb. 4 last, to the Kleinberger Galleries, who are to be congratulated on its acquisition.—Ed.]

## OBITUARY.

Charles G. Balmanno.

Charles G. Balmanno, president of the Mechanics' Bank of Brooklyn and a collector of books, prints, coins, stamps and autographs, died Tuesday in that borough at the age of 51. Much surprise was expressed at the time, of his appointment by his friend and political associate, State Comptroller Travis, to appraise the books and prints of the collection of the late J. Pierpont Morgan. For this work he secured the "expert" assistance of Mr. Thomas E. Kirby, of the American Art Association.

Thomas M. Jensen.

Thomas M. Jensen, of Brooklyn, who painted many of the portraits of judges which hang in the Kings County Court House, died Monday in his eighty-fifth year. He was born at Apenrade, Denmark, came to this country in 1870, and had painted many well-known people, including Bishops Loughlin and Andrews, Morris K. Jesup and Augustin Daly. Four daughters and a son survive.

Henry Charles Payne.

Henry Charles Payne, brother of William Norton Payne, and one of the founders of the Chicago Society of Artists, died in Chicago on March 1. He was born in Newburyport, Mass., Nov. 27, 1850, and settled in Chicago at the age of 19. He worked chiefly in oil and pastel, painted principally landscapes, and his career as a painter covered nearly half a century. Payne at one time was art critic for the Chicago Inter-Ocean.

## AMONG THE DEALERS.

Mr. Charles S. Carstairs, of M. Knoedler & Co., and Mrs. Carstairs sail today for England on the Rotterdam.

Mr. Robert C. Vose, of R. C. & N. M. Vose of Boston, was in town recently and was a prominent buyer at the Lambert sale. Mr. Vose, whose firm probably holds the largest number of Monticellis in this country, purchased at the first night's Lambert sale Monticelli's "Feeding the Chickens" for \$250, and at the second night's sale the same artist's "Marriage Scene" for \$700, his "Concert in Forest" for \$1,600, his "Woodland Fete" for \$6,700, and the two large "Group of Ladies" and "Ladies and Children," painted for the Empress Eugenie, for \$2,000 and \$1,700, respectively.

The John Levy Gallery has sold an important large oil by Winslow Homer entitled "Summer Squall" to a New York collector. At the Gallery there are now on exhibition two fine large pictures by George Inness, one an extremely youthful work of "panoramic" description, exceptionally high-keyed in color for an American landscape of the period. Two fine Blakelocks are to be seen in the same gallery, as well as a brilliant figure piece by Elliott Daingerfield.

## Writer's Name Wanted.

Will the writer of the communication signed "F. C.," kindly send his full name and address in confidence to this office? It is a rule in all well-regulated publishing offices that communications intended for publication must be accompanied by the writer's full name and address, not necessarily for publication, but as a measure of good faith.

## ART BOOK REVIEWS.

THE PERSONAL LIFE OF JOSIAH WEDGWOOD. By Julia Wedgwood. Ed. by C. H. Herford. MacMillan & Co., 12mo.

In spite of the jumble which the great granddaughter of the famous Georgian potter has made of the mass of material concerning her distinguished progenitor, this contribution to Wedgwood literature contains much interesting matter. Wedgwood came into contact with many of the brilliant personages of the golden age of British art, but an unfortunate volubility makes his own literary productions rather forbidding. Miss Wedgwood wears the reader with lengthy extracts from the potter's letters, in which he strangely mixes his religious and political philosophy with "shop talk" of his chemical experiments. But the potter who had the good sense to employ such a designer as John Flaxman could not be wholly a bore.

Flaxman's "post-Greek" sympathies were of the greatest service to Wedgwood, who rapidly grew rich from the manufacture of vases inspired by the classic examples collected by Sir Wm. Hamilton, the architect. The author gives a mass of interesting data about the Wedgwood factory at "Etruria" and a most entertaining story of the celebrated "Barbarini Vase." Wedgwood's plagiaristic abilities are clearly revealed in the process of copying the famous vase. It must be said, however, that he did not pose (in the case of the "Barbarini") as anything but a copyist. The commercial advantage accruing to him from shrewd riding of the wave of favor for classic art was considerable. Miss Wedgwood says he was encouraged in his imitations by Sir Joshua Reynolds, which seems strange, and by Sir W. Hamilton, which doesn't seem so strange. It was through Sir William's sister, the wife of Lord Cathcart, that Wedgwood's pottery was projected with signal success into Russia.

In his Russian dinner service, Wedgwood introduced a flavor of British character by the painting of English landscape scenes upon plates and saucers, but he relied largely upon classic contours and classic ornaments. A typical Georgian character, his friends were like himself, given to speculative philosophy—Wilberforce, Joseph Priestly, Erasmus Darwin and the painter Wright of Derby were conspicuous among these friends. The plan of Miss Wedgwood's book is ineffective, lacking as it does order, continuity and sequence. Her main facts are buried in a maze of inconsequential references.

A CHIPPENDALE ROMANCE. By Eben Howard Gay. Quarto, N. Y., Longmans, Green & Co., \$5.00 net.

The quest of the antique in the department of furniture has resulted in much prattle about Chippendale, Heppelwhite, Sheraton, etc., by persons who like to sound the names without worrying about what they mean. In this romance Eben Gay offers evidence, at the outset, of the fact that Chippendale was a real personage, a cabinet-maker who knew the value of his own work, as the invoice of a break front book-case for £84 attests. A photograph of this book-case (date 1753) forms the frontispiece and this and other pieces designed by the immortal Thomas furnish the author's enthusiasm, which mounts to the point of declaring Chippendale the premier furniture designer produced by the world.

The hero of this romance, having been outbid at an auction in Fifth avenue on the book-case, seeking consolation of Rose Lee, a collector of Adam period Georgian pieces, indulges in an entertaining dialogue with his fair friend over the merits of his favorite designer. The sudden turning up of a fortune, from Mexican oil, permits the hero to pursue his conquests in Chippendale, to dream with hope of furnishing of his Georgian house, while the vision of Miss Lee hovers always in attractive view—with possibilities. Despairing of locating in New York the proper pieces which his fortune would now permit him to acquire, the hero journeys to England, and there, as his Georgian accumulations grow, his thoughts ever fly over the sea to the fair collector whose sympathy for Adamite matches his Chippendale fervor.

With the fittings for his Georgian house in America, the hero takes ship at Liverpool, with one last conquest to make. Without delay he seeks the home of Miss Lee and there he sees the coveted pieces of Chippendale. Miss Lee confesses. She had outbid him. Now the great moment has come. These forces must join; the Georgian house must have "a queen." Miss Lee acquiesces. The Georgian house thus becomes perfect.

The illustrations to this "Chippendale Romance" are fittingly beautiful. The book is a fine memorial to a great artist in serviceable wood.

James Britton.



## LONDON LETTER.

London, March 1, 1916.

The first meeting of the Westminster Tribunal under the Military Service Act was, curiously enough, occupied with an appeal made by Sir E. J. Poynter, President of the Royal Academy, for exemption from the Academy secretary, Mr. W. Lamb. It was pointed out that Mr. Lamb had to deal each spring with some 12,000 works sent in and that it would be impossible to fill his place with anyone inexperienced in the particular class of work. It was eventually conceded that he should be given three months' respite and should not be called upon for service until his work for the May exhibition had been carried out. It is little incidents such as this that bring home vividly the actualities of the times.

Very architectural in tone is the exhibition of original etchings now on at the galleries of Messrs. Connell & Sons. As is usual with the shows which one is accustomed to enjoy in these rooms, everything touches a high level of merit but in this instance one could find it in one's heart to wish that the plates were a little more expressive of the spirit of the times. From William Strang one is used to expect drawings which breathe the very spirit of modernity, yet when an exhibition of etching is concerned, he, like the majority of his brother-etchers, harks back to the antique and contributes of the Church at Palermo and of Girgenti! One would be unappreciative indeed, if one sought to quarrel with the excellence of technique displayed in these plates, but one is, nevertheless, left wondering why it should be thought necessary to find expression in none but architectural subjects when copper is employed in place of canvas. Andrew Affleck sends etchings of Rouen Cathedral and of Burgos, employing for his effects sharp contrasts of light and shade which are extremely impressive. Eugene Béjot, who has minimized the limitations of the etching-needle to a quite remarkable extent, is as delightful as is his wont, in his "Pont Neuf," bringing into the etching in some remarkable way the peculiar light and atmosphere which makes the view from the Paris quays unlike those in any other city. The exhibition only comprises some thirty etchings but each one is worthy of more than a passing attention.

As an example of the "finds" which from time to time occur in the most unlikely places, must be mentioned the recent discovery in a London builder's yard of a fine Greek tomb relief, showing a beautifully executed group of mourning figures. Yet another similar example was found not long ago in Jersey, where it had been built into the pavement of a cottage yard, the sculptured side having fortunately been placed face downward; so that when removed, the figures were found to be perfectly preserved. In such unexpected places may we look for the antique!

Hard on the heels of the agitation in regard to the closing of the Museums comes an indignant protest from art-lovers in regard to the use of the Victoria and Albert Museum for the purpose of a trade exhibition of British Industries in connection with the Board of Trade. The grumblers complain that one of the few public museums still left open should be utilized in this way, but seeing that the vast rooms are seldom, if ever, inconveniently crowded and that the Toy Fair will in all probability have the effect of bringing into the building a large number of people who in the ordinary course studiously avoid entering the doors of a museum, it seems as if the protest were more sentimental than practical. There is little room for aesthetic sentiment in wartime!

## Sale of the Barrett Collection.

The sale of the pictures owned by the late Mr. Thomas Barrett of Pear's Soap fame, which will probably take place at Christie's in May, will doubtless prove the most important salesroom event of the season. It has been said that "Mr. Barrett might well have been a Pierpont Morgan in art, had he not remained an Englishman in his limitations," and certainly his selection of paintings invariably displayed an uncommon power of insight and discernment. The Norwich School is well represented in the collection, there being several examples of distinction by Old Crome, as well as excellent works by Vincent and Stark. Among the Victorians are Landseer's "Monarch of the Glen" (purchased from the painter by Lord Lonsborough for 350 guineas and sold at the Cheylesmore sale for 6,900 guineas), David Cox's "Vale of Clwyd" (sold at the Murieta dispersal for 4,500 guineas), and John Gibson's famous tinted statue of "Venus" which brought £1,837 at Christie's in 1890. The fickleness of fashion and not the fortune of war will have to be held responsible, if a decided slump in value is found to take place in May, for it is unlikely that any of these works will approximate to the prices given for them in the nineties.

L. G.-S.

## CLEVELAND.

Mrs. James Creelman, widow of the noted correspondent and author and herself art critic for the Paris edition of the Herald during a long residence abroad, is here, at the Gage Gallery, with a display of original drawings from the Lawlor collection. One of the most valuable is a tiny red chalk drawing by Watteau from the collection of Jacques Dupan; a Del Sarto "Madonna Enthroned"; a pen drawing by Rembrandt, "Moses Saved from the Waters," and others from the Vallery sale. Titian, Veronese, Van Dyck, Tiepolo, Greuze, Millet, and other great masters are represented in this connoisseur's collection. There is a small watercolor by Corot. The series of 26 drawings by Emile Levy, recently shown at the School of Applied Design, N. Y., is a feature of the display.

Mrs. Creelman shows a few fine oils, a rich toned Rousseau, a gray spring morning by Daubigny and a XVI century "Descent from the Cross," by an unknown Flemish hand. There is also a masterly head in oil by Ingres. David's portrait of Lamartine is one of the great works shown. Several fine examples of early German wood-carving and other art objects from the Blair collection are also being shown by Mrs. Creelman.

## CHICAGO.

The Palette and Chisel Club's exhibition of oils and watercolors, by its members, places them in the ranks of "native fine art." Many of the members are showing works in leading museum exhibitions, as well as in the Club's quarters.

The Club will make its first annual appearance in the Art Institute in the near future. It will occupy three galleries, and will exhibit paintings, sculptures, etchings, engravings, wood-blocks and examples of graphic and industrial arts. The Club is also arranging an exhibition to be sent on tour. Mention will be given of paintings in the Club's show later on.

The Club's Pochard sale of paintings and etchings by members, for the Appui des Artistes fund, realized \$137.50. The Chicago Society of Artists has raised \$6,000 for this French fund.

The Palette and Chisel Club has closed its show of paintings by its "Ozark Painters," and now is installing an exhibit of pictures by artists of the Southwest. St. Louis is represented by Watson, Gray, Berninghaus, Wuerpel, Carpenter, Waldeck, Barnett and Wachtel.

Eva W. Schutze is giving an exhibit of her paintings and photographs at her studios, 5704 Stony Island Avenue. There

## BOSTON.

The exhibit of the Guild of Boston Artists opened at the Art Museum during the week. And a mighty good show it is. No longer can the outsider "sniff" at the Guild and say that it is an "organization of half students." Most of the best local painters are of it—a fact well borne out by the exhibit which the cold and austere Art Museum has "invited" to its hallowed walls. Already grows low and deep are heard anent the limitations placed upon the exhibit by the Museum. Why should the members of this favored society alone be invited into the Museum's inner circle, while all the remaining local artists are left to gnash their teeth in the outer darkness of neglect and indifference? Naturally, the Guild members are all pleased and happy.

A line of paintings hung in the large gallery allows the idiosyncrasies of each painter to manifest themselves. The show fills one of the largest galleries and a small adjoining one. E. C. Tarbell's clever portrait of the Albright family of Buffalo—a father and two little girls—is in the center, flanked by the work of R. A. Merriam, H. D. Murphy, C. Hopkinson (who has a portrait group), I. Gaugengigl, L. Kronberg, A. Goodwin, Gertrude Fiske, Lilla C. Perry, C. H. Woodbury and A. Paxton, who contributes a beautiful nude study. Interspersed along this wall are small pieces of sculpture by Bela Pratt (who is reported, by the way, to be at work on a statue of Phillips Brooks). Quite exciting, indeed, to be a member of the Guild these days.

En passant, it might be said, that many of the works hung in this show bear the stamp of the San Francisco Exposition in the shape of attached legends describing the various rewards of merit received.

An exhibition of pictures by Paul Harvey, whose theme is Santa Barbara and Southern Cal., is on at a local gallery. There is breadth as well as vigor of handling, and an effective sense of color, in these representations of grassy plans and desolate slopes bathed in warm sunlight. The artist has seen his subjects, not fancifully, but with dignity and truth, and gives realism of a stirring kind.

Baska Paeff, the young sculptress who worked her way through the Art Museum school by acting as cashier in one of the Boston subway stations, is exhibiting at the same gallery a well-characterized bas relief of Miss Jane Addams. It is an interesting as well as creditable performance, happily companioned by her representation of Miss Gertrude Kiske's handsome white dog, "Boy."

John Doe.

## NASHVILLE.

Dr. Mitchell Carrolls will lecture on March 14 at the Archaeological Institute on "Athens, the City of the Violet Crown." As Nashville has a Parthenon of her own, the occasion will be one of unique intellectual pleasure and benefit.

The annual Fine Arts Exhibit held in the Parthenon in Centennial Park during the past three years, with the support of the Park Commissioners, has aroused interest in a possible broader field of activity. It is hoped that the Commissioners will decide to convert the Parthenon into a permanent Art Museum, to be open throughout the year.

Mrs. Geo. Denny, President of the Tenn. Fed'n of Women's Clubs, and the Congressman from this district, were the guests of the Nashville Art Association recently.

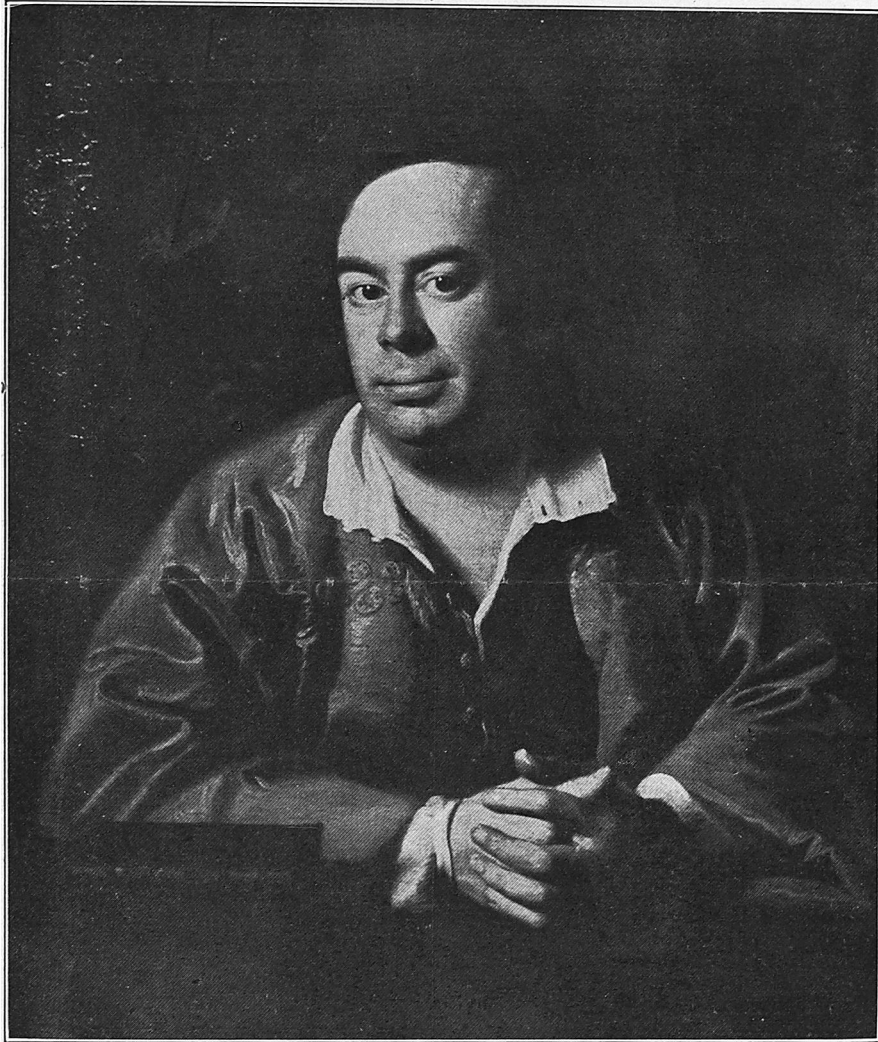
In March an exhibit of illustrators from the A. F. of A. will be shown in the Canujie Gallery.

## COPLEY'S "NATH'L HURD."

John Singleton Copley's portrait of Nathaniel Hurd, reproduced in this issue of the ART NEWS, the sale of which recently by the Copley Gallery, Boston, was exclusively announced in this journal, is an uncommonly good example of Copley's American period and distinguished, as well, as a representation of one of the earliest if not the very first of engravers on copper, to practise that art in America.

Nathaniel Hurd was born in Boston in 1730 and died during the Revolution in 1777. He was a skillful seal and die cutter, engraving the early seals of prominent colonial institutions, including Harvard College. He also engraved a number of portraits of public men in a quaint original style, some of them from the portraits painted by Copley. A contemporary and, in a way, a rival of Paul Revere and Henry Pelham, he was on terms of intimate friendship with Copley and Copley's stepfather, Peter Pelham, the pioneer mezzotint-engraver in the colonies.

In his day he was considered a sort of American Hogarth, having a vein of humor which ran to the satirical in some of his engraved cartoons. In painting Hurd, Copley has given the portrait an interesting Hogarthian flavor, portraying the engraver's homely features with full appreciation of their character.



NATHANIEL HURD

Silversmith and Engraver

Sold by the Copley Gallery, Boston.

John Singleton Copley

Another unusual display consists of some eighty originals by Leon Bakst, shown at Korner & Wood's. New etchings by Joseph Pennell, including several N. Y. scenes, just issued, are being shown in the print room.

New England wood interiors by Mrs. Jeannette Agnew Lyon are among the latest oils put on exhibition at the Gage Gallery. At the School of Art, Miss Grace Kelly, one of the faculty, is showing some fifty oils and watercolors.

Jessie C. Glasier.

## ST. LOUIS.

The Art Museum is exhibiting this month a group of paintings by the members of the Chicago Society of Artists, which gives splendid promise of the possibilities of building up a national school of painting in the United States, or at least a school which shall be typical of the Middle West. The collection was selected from the recent annual exhibition of the Society in Chicago and contains about fifty pictures. Among the artists represented are C. F. Browne, A. E. Albright, Pauline Palmer and A. H. Schmidt.

are examples of still life and decorative floral pieces in oils.

The special attraction at Anderson's this week is a collection of paintings by G. Warshawsky of Cleveland, O., and Paris.

The Guild of Boston Artists is installing an exhibition in the Art Institute.

Fitzroy Carrington, curator of prints at the Boston Museum, and lecturer on the principles and history of engravings, has accepted the Art Institute's invitation to deliver the Scammon lectures.

Pauline Palmer conducted 8 gallery tours at the Art Institute for as many women's clubs during the last week of the show of paintings by Chicago artists. Mrs. Palmer is scheduled to give a talk on "Art and the Press" before the Cordon Club at the March banquet in its headquarters, Fine Arts Building.

H. Effa Webster.

A display of modern Dutch oils is now on in the rooms of the Nineteenth Century Club in Memphis, Tenn. Among the artists represented are Tony Offerman, J. H. Weiland and Bodelet.

**FROM ART TALKS with RANGER (G. P. Putnam's Sons, Publishers, New York)**  
 "It is interesting to notice how closely painters of similar aim and temperament resemble one another in their work, when they happen to select similar motives. Daubigny occasionally painted something that is difficult to distinguish from a Corot. In Mr. Hearn's collection there is a Constable which from across the room might easily be mistaken for a Corot. Mr. William H. Fuller had a Constable—A Misty Sunrise—that might have passed for a Turner, and so forth."

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**Sale of Mss. at Collectors Club.**

At the Collectors Club on Wednesday, Scott and O'Shaughnessy sold a collection of Mss. and first editions which realized \$3,500. Mr. George D. Smith gave \$625 for the Mss. of Leigh Hunt's "Sonnets by Italian Poets." He also paid \$100 for Godwin's "Life of Chaucer," London, 1804, with a dedication to Hunt. For \$85 he secured Napier's "Florentine History," London, 1846, a first edition with Hunt's autograph and marginal notes; for \$70 Hunt's autographed Plato, also with marginal notes, and for \$75 his 6 vol. Milton. James F. Drake paid \$82.50 for the first edition of Hunt's "Attempt to Stem the Folly and Danger of Methodism," London, 1809. For Andre's Journal, issued by the Bibliophile Society of Boston, 1903, he gave \$52.

**Art at Montclair Museum.**

A loan exhib'n of oils at the Montclair (N. J.) Art Museum by Frederick Ballard Williams of N. Y. and Glen Ridge, and a coll'n of Chinese ceramics (618 to 1785 A. D.), loaned by J. W. Hart, is on to March 26.

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**CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.**

American Art Galleries, 6 E. 23 St.—Karl J. Freund art property and antiquities, on view from Mar. 15. The late Mrs. Amzi L. Barber's library and Mr. J. P. Sabins early line engravings and mezzotints, including examples by S. Arlent Edwards.

Anderson Galleries, Mad. Ave. at 40 St.—Library of the Late William M. Franklin. —The Raffi Collection of Persian antiquities. A large collection of Oriental Rugs, including Chinese Rugs.

Anderson Gallery, 15 E. 40 St.—Exhib'n by Advanced American Modernists, Mar. 13-31.

Studio of Mme. Marie Apel, 3 Washington Sq. N.—Charcoal Portraits and Paintings by James Britton, to Apr. 7.

Arden Gallery, 599 Fifth Ave.—Loan Exhibition of Japanese Screens by Sotatsu to Mar. 25.

Arlington Galleries, 274 Madison Ave.—Works by Richard Blossom Farley Mar. 13-25.

Berlin Photographic Co., 305 Madison Ave.—Works by Paul Manship, to Mar. 15.

Blue Dome Galleries, 37 Madison Ave.—Paintings and Lithographs by Bolton Brown, Mar. 15-Apr. 1.

Bourgeois Galleries, 668 Fifth Ave.—Exhibition of Far Eastern Pictorial Art.

Braun & Company, 13 W. 46 St.—Futurist Paintings by Frances S. Stevens, to Mar. 27.

Canessa Gallery, 547 Fifth Ave.—French Renaissance, Louis XV and Louis XVI Jewelry Exhibited at the Pana-Pacific Exposition.

Catherine Lorillard Wolfe Art Club, 802 Broadway.—Annual Exhib'n to Mar. 31.

City Club, 55 W. 44 St.—Works of Ernest Lawson.

Daniel Gallery, 2 W. 47 St.—Pictures by Samuel Halpert, to Mar. 20.

Durand-Ruel, 12 E. 57 St.—Works by El Greco, to Mar. 18.

Ehrich Galleries, 707 5th Ave.—Works of Greco, Goya and Zurburan to Mar. 18.

Fine Arts Building, 215 W. 57 St.—91 Ann'l Exhib'n Nat'l Academy and 17 Ann'l Exhib'n American Soc'y of Miniature Painters, Mar. 18-Apr. 23.

Folsom Galleries, 396 Fifth Ave.—Paintings by Charles M. Russell, to Mar. 16.—Works by Nathaniel Cobb, Mar. 18-Apr. 1.

Gorham Galleries, Fifth Ave. & 36 St.—Recent Decorative Art by prominent American Sculptors, Mar. 20—Apr. 15.

Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays—for Benefit Families of French Sculptors.

Louis Katz Galleries, 103 W. 74 St.—Watercolors of Bird Life by H. C. Denslow, to Mar. 25.

Kennedy & Co., 613 Fifth Ave.—Old English and French Colored Prints.

Keppel & Co., 4 E. 39 St.—Engravings by Early Masters, Mar. 16-Apr. 8.

Knoedler Galleries, 556 Fifth Ave.—Exhibition of "The Ten," to Mar. 18.

Little Gallery, 15 E. 4 St.—Spanish and Italian Laces.

Macbeth Galleries, 450 Fifth Ave.—Works by Five Artists to Mar. 21.—Poreclains by Mrs. Alsop-Robineau.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Modern Gallery, 500 Fifth Ave.—Works by Modernist Sculptors to Mar. 22.

Montross Gallery, 550 Fifth Ave.—Pictures by Gari Melchers to Apr. 1.

Municipal Art Gallery, 16 St. & Irving Pl.—Artistic Posters, to Mar. 25.

National Arts Club, 119 E. 19 St.—Portraits of Academicians and Associates from the N. A. D. Permanent Coll'n to Mar. 25.

N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an Etching."—"Making of a Wood-Engraving."—Stuart Gallery.—A. W. Drake Memorial Exhib'n of Wood-Engravings.

Ralston Galleries, 567 Fifth Ave.—Works by Group of American Painters, Mar. 13-25.

Reinhardt Galleries 565 Fifth Ave.—Portraits by Prince Pierre Troubetskoy, Mar. 13-27.

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Salmagundi Club, 14 W. 12 St.—Annual Exhibition of Oils by Members, Mar. 13-23.

Scott & Fowles Galleries, 590 Fifth Ave.—Works by Leon Bakst.

Jacques Seligmann Galleries, 705 5th Ave.—Henry Clews, Jr.'s, God of Humormystics Thumbbox Gallery, 24 E. 49 St.—Drawings.

Water Colors and Pastels by George Bellows, E. Dimock, Wm. J. Glackens, Edith M. Magonigle, Maurice Prendergast, to March 11.

Thumb Box Gallery—Oils and Watercolors by Homer Boss, Mar. 13-25.

Whitney-Richards Galleries, Holland House, Fifth Ave. and 30 St.—Works by J. Alden Weir, to Mar. 18.

Max Williams, Madison Ave. at 46 St.—Colored Mezzotints by S. Arlent Edwards, F. G. Stevenson and Others.

**CALENDAR OF AUCTION SALES.**

American Art Galleries, 6 E. 23 St.—Karl J. Freund art property and antiquities, afts., Mar. 20-23. Library of the late Mrs. Amzi L. Barber, Mar. 20-21. Mr. J. P. Sabins line engravings and mezzotints, including examples by S. Arlent Edwards, Mar. 22.

Anderson Galleries, Madison Avenue at 40 St.—Library of the late William M. Franklin, of East Orange, N. J., now on Exhib'n to Sale in 6 afternoon and evening sessions beginning Mar. 13.—Persian Antiquities and a large collection of Oriental Rugs, including Chinese Rugs, on Exhib'n Mar. 12, to Sale on Afternoons of Mar. 17-18.—The John E. Burton Collection of Curios, with other Collections of China, Pewter and fine Furniture, on Exhib'n Mar. 15, to Sale afts., Mar. 20-22.

—Chinese Potteries, Embroideries, Porcelains, Paintings and Japanese Color Prints, the property of Naka Hayashi, on Exhib'n Mar. 18, to Sale Mar. 23.—Rare Books, Autograph Letters, Fine Bindings, and Original Manuscripts, being duplicates and selections from the Libraries of Henry E. Huntington and William K. Bixby with a consignment of books on early English literature from the E. Dwight Church Estate, on exhib'n Mar. 18, to Sale Mar. 29-31.—Remarkable Collection of rare Autographs, on exhib'n Mar. 20 to Sale Mar. 27-28.

Hiram H. Parke Galleries, 924 Broadway.—Pictures from collections of Messrs. Joseph T. Kinsley of Phila. and Wm. Hogenkamp of Paterson, N. J., Mar. 15-16 eves.

Copley—Plaza Hotel, Boston.—Ross Hall Maynard Antiques, Engravings and Paintings, Mar. 27-29.

**Oriental Art Sale.**

The sale of quaint and interesting old art objects from China, Korea and Tibet, at the Fifth Ave. Auction Rooms, Fourth Ave. & 25th St., Mar. 1-4, inclusive, was well attended, especially on the last day, and brought a total for the four afternoon sessions of \$9,564. The most important pieces were sold at the final session and some fair prices were obtained by Mr. Hy. A. Hartman, the auctioneer. A pair of brass Okimono, in the form of deer, on carved brass stands, 17½ in. high by 15 in. long, brought the highest price of the entire sale, \$410, from Mr. R. E. Moore. Mr. F. H. Conant paid \$220 for a pair of Chinese lanterns, on carved teakwood posts, and Mr. J. Stone secured another pair for \$180. The large Chinese screen in 12 panels, superbly carved and colored, was knocked down for \$150. All of the gold tapestry panels (Kien Lung) sold well, from \$180 to \$200 per set of four panels, Messrs. R. Moore, K. Lange, James Allen and H. Grabagan being the principal buyers.

**Snuff Boxes Sold at Christies.**

The feature of the seventh Christie sale of the season in London on Tuesday was a collection of snuff boxes, which brought \$15,000. A Louis XVI gold jeweled, oval box brought \$925; for an oblong gold specimen from the collection of the Duke of Cambridge, \$870 was given. Another oblong box with diamonds, rubies and emeralds brought \$830. At Sothebys the first sale of Japanese color prints consisting of 171 lots realized \$1,705.

An exhibition of oils by Ernest Lawson is on in the galleries of the City Club, 55 W. 44 St.

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## BLAKESLEE PICTURE SALE.

## First Session.

The first session of the auction sale of the 467 pictures which made up the balance of the stock of the late Theron J. Blakeslee, took place in the Plaza Ballroom on Monday evening last, March 6, when 78 pictures were offered.

The driving snowstorm made the attendance small, and the few buyers did not compete vigorously. In fact, Mr. Kirby, who conducted the sale for the American Art Association was enabled to complete it at the early hour of 10 o'clock. The total was \$30,535, and the highest figure, \$5,100, was paid by Mr. J. A. Mitchell for the charming portrait of his daughter, entitled "Girl with Dog," by Paphaël Smith, the early English mezzotint engraver.

The largest buyers of the evening were Mr. Raymond Wyer, director of the Hackley Museum, of Muskegon, Mich.; the Ehrich Galleries and Mr. William I. Michel, formerly of the Brandus Galleries, but now associated with Dr. Paul Mersch.

Some of the pictures showed great depreciation, notably the four sketches by Orchardson, which cost Mr. Blakeslee \$1,000, and sold for a total of only \$275, to Messrs. Wyer, H. B. Smith and Jerome D. Kerr, and the two portraits by Carl van Loo of the Emperor and Empress of Austria, which cost Mr. Cooper, of London, originally \$1,000 each, and which he sold to Mr. Blakeslee for \$1,250 each. These brought only \$105 each from the Lans Curiosity Shop.

## Sale List.

The following is a list of the pictures sold Monday evening, with the numbers, artists' names, titles, sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices.

1—Rau, E., "Interior," 19x15, Geo. Ainslie	\$100
2—Keith, W., "Autumn: California," 16x24, Holland Galleries	310
3—Weissenbruch, J. H., "Landscape," 8x12, V. Kaufman	85
4—Keith, W., "Golden Sunset," 16x24, Holland Galleries	580
5—Verboeckhoven, E. J., "Sheep," 24x19, Clapp and Graham	650
6—School of Clouet, "Portrait Young Lady," 16x13, Raymond Wyers	400
7—Tura, C., "Death of Lucretia," 9x32, Ehrich Galleries	210
8—Pencz, G., "Portrait of Lady" (Panel), 25x18, Raymond Wyer	1,050
9—Terburg, G., "Mandolin Player," 14x18, Seaman, Agt.	625
10—Reynolds, J., "Countess of Strafford," 29x24, Ehrich Galleries	2,250
11—Lawrence, T., "Portrait of Lady," 30x25, Wm. Michel	325
12—Vestier, A., "Portrait of Young Lady," 35x29, Clapp and Graham	450
13—Harlow, G. H., "Mrs. Dixon," 30x25, Ehrich Galleries	375
14—Vandermynd, H., "Portrait of Lady," 32x26, J. E. Aldred	500
15—Cotes, F., "Portrait of Lady," 30x25, T. Kaufman	250
16—Maes, N., "A Group," 35x26, R. Wyer	260
16a—Constable, J., "Dedham Vale," 28x36, Chas. A. Platt	225
17—Van Honthorst, G., "The Musician," 34x30, W. A. W. Stewart	300
18—Copley, J. S., "Portrait Group," 34x28½, Ehrich Galleries	350
19—Leader, B. W., "Worcestershire Common," 19x30, A. M. Henry	500
20—Lawrence, T., "Lady Lyndhurst," 29x24, T. Kaufman	100
21—Moran, E., "Sunrise, New York Harbor," 23x41, Edgar E. Marston	260
22—Lawrence, T., "The Countess of Galloway," 36 x 28, T. Kaufman	200
23—Cosway, R., "Lady Seated in Landscape," 49x39, Bernet, Agt.	850
24—Orchardson, W. Q., "November, or Solitude," 49x30½, Raymond Wyer	60
25—Orchardson, W. Q., "In the Gloaming," 28x47, Harry B. Smith	50
26—Orchardson, W. Q., "Fishing Boats," 26x46, Jerome D. Kerr	60
27—Orchardson, W. Q., "Flotsam and Jetsam," 23x38, R. Wyer	105
28—Kneller, G., "Edward Hyde, Earl of Clarendon," 39x39, Lans Curiosity Shop	85
29—Ruydael, S. V., "Landscape," 31x42, T. Brummer	1,025
30—Hanneman, A., "Portrait of Lady," 41x34, R. Wyer	160
31—Attributed to Opie, J., "Portrait of Lady," 47x35, Ehrich Galleries	120
31a—Spanish School, XVII Century, "Portrait of an Infanta," 28½x36, C. J. Charles	85
32—Smith, J. R., "Girl with Dog," 49x39, J. A. Mitchell	5,100
33—Housman, J., "Mrs. Blount," 52x35½, Ehrich Galleries	360
33a—Botticini, F., "Madonna and Child," Panel: Circular, 38 inches, F. R. Welsh	1,050
34—Highmore, J., "Portrait of a Lady," 50x40, T. V. Carey	100
35—De Largilliere, N., "Lady in Black," 54x41, Seaman, Agt.	1,100
36—Gallait, L., "Art and Liberty," 58x43, E. J. Wile	150
38—Delaroche, P., "France and Greece," 45x57, T. Kaufman	80
39—Van Dyck School, "Governor Jacobus Ragheip," 60x46, M. Van Brinck	90
40—Falero, L., "Sculpture," 66x42, H. B. Smith	175
41—Falero, L., "Painting," 42x76, Mrs. H. B. Smith	110
42—Denis, F., "Family Group," 49x66, J. F. McCarthy	150
43—Boel, P., "Fowls Surprised by Eagle," 47x69, C. J. Charles	110
44—DeLairesse, G., "The Marlborough Family," 48x68, M. Van Brinck	55
45—Van Dyck, A., "Virgin and Child with Angels," 63x52, T. Kaufman	70
47—Macbeth, R. W., "The Miller's Daughter," 55½x67, A. M. Henry	240
48—Hudson, T., "Family Group," 59x64, Ehrich Galleries	210
50—Domenichino, D. Z., "Marriage of St. Catherine," 69x60, M. Van Brinck	50
51—Master of San Miniato, "Death of Christ" (Panel), 63x64, B. G. Goodhere	105

52—Van Den Beekhout, G., "Figures," 31x71, R. Wyer	185
53—De Vos, C., "Group of Figures," 75x34, M. Van Brinck	35
54—Goya, F. J. D., "Portrait of the Prince of Peace," 96x76, Wm. Michel	210
56—Zuccherro, F., "Portrait of Princess," 41x78, Wm. Michel	200
57—Del Mazo, J. B., "Portrait of Lady," 79x41, Wm. Michel	460
58—Tillier, P., "Nude Woman," 45x78, H. B. Smith	95
59—Sustermann, J., "Portrait Gentleman of France," 77x47, Bashford Dean	450
60—Il Garofalo, "The Wise Men" (Panel), 47x66½, A. M. Henry	150
61—Bonifazio, V., "Two Saints," 80x23, Bernet, Agt.	100
62—Unknown, "Europa and the Bull," 52x70, Lans' Shop	50
63—Peters, M. W., "Visit to Baby," 73x54, A. M. Henry	500
64—Mignard School, "Education of a Youth," 70x53, A. M. Henry	70
65—Eversdyck, W., "Family Group," 53½x75, Glen	310
66—Van Dyck, A., "Daughter of Count of Holland," 80x46, W. Michel	1,025
67—Van Dyck, A., (after) "James Stuart, Duke of Gordon and Lenox," 82x49, W. Michel	625
68—Coello, C., "Ferdinand of Austria," 81x43, Bashford Dean	250
69—Sustermann, J., "Portrait of Young Gentleman," 82x47, Bashford Dean	200
71—Dobson, W. (after Van Dyck), "Lords John and Bernard Stuart," 85x48, C. J. Charles	125
72—Van Loo, C. A., "Empress of Austria," 87x49, Lans' Shop	105
73—Van Loo, C. A., "Emperor of Austria," 87x49, Lans' Shop	105
74—Spanish School, "Portrait of a Lady," 83x50, Charles of London	300
75—Kneller, G., "Portrait of Queen of England," 85x50, T. V. Carey	100
76—Beechey, W., "The Evening Star," 86x51, A. M. Henry	425
77—Hogarth, W. (Period of), "Interior with Figures," 52x87, M. Van Brinck	55
78—Van Miereveldt, M. J., "Portrait Group," 77½x68, T. Brummer	300
79—Tristan, L., "Adoration of the Magi," 90x44, W. Beck	1,075
80—Dupont, G., "Landscape," 78x88, W. Michel	210
81—Van Diepenbeek, A., "Duke of Molino," 83x57, Lans' Shop	75
82—Mytens, D., "Portrait of Charles I," 89x57, Ehrich Galleries	425
83—Domenichino, D. Z., "Daedalus and Icarus," 96x66, A. M. Henry	60
Total	\$30,535

## Second Session.

A total of only \$17,342.50 was obtained at the second session, held at the American Art Galleries, Tuesday evening for 99 pictures including three passed at the first session.

Mr. Otto Bernet acted as auctioneer. The attendance was fair, but as the works offered included a number of school pictures and other oils attributed to noted masters, the bidding was not spirited and the prices were low.

The session had no special feature of interest. The highest figure was \$1,800, paid by Seaman, agent, for a Beechey portrait of Col. Howden. Bernet, as agent, paid \$1,025 for a large canvas of "Vessels in Harbor," given to A. Van de Velde. Among the chief buyers were C. J. Charles of London, the Ehrich Galleries and the Lans Co. Messrs. Charles A. Platt and the artists, Gari Melchers and Geo. Gray Barnard were also among the buyers.

Such low figures as \$7.50 and \$10 and \$15, the last for a large canvas actually attributed to Paris Bordone, were noted.

## Sale List.

The following is a list of the pictures which brought \$100 or more, sold Tuesday evening, with the numbers, artists' names, titles, sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices:

87—Dai Libri, G., "Madonna and Child" (Panel, 13x17, Ehrich Galleries	180
88—Bissolo, P. F., "Madonna and Child," 22x19, Ehrich Galleries	535

89—Amberger, C., "Head of Christ," 12x10, T. Brummer	300
90—Milanese School, "Madonna and Child," 20x15, Clapp and Graham	250
91—Bonsignori, F., "Santa Lucia," 18x14, Seaman, Agt.	380
92—Di Bicci, N., "Madonna and Child" (Panel, circular top), 29x16, W. Glen	390
94—Watteau School, "Blind Man's Bluff," 21x25, C. J. Charles	120
95—Vibert, J. G., "Convent Choir," 15x18, Holland Galleries	210
96—Le Bourguignon (Jacques Courtois), "Two Battle Scenes," 17x28 each, Geo. Gray Barnard	271
98—Beechey, W., "Portrait of Young Lady," 30x25, Mrs. Chisholm	600
100—Hoppner Period, "Portrait of a Lady," 30x25, Seaman, Agt.	120
101—Stuart, G. C., "Portrait of a Gentleman," 28x22, Ehrich Galleries	570
102—De Miranda, J. C., "Portrait of a Nun," 19x25, W. H. Coverdale	300
103—School of Clouet, "Portrait of a Lady," 28x23½, C. J. Charles	190
104—Bronzino, A., "Bianca Capella," 26x19, Prof. V. G. Simkhovitch	115
105—Van Der Lannen, J., "A Muscalle," 20x25, C. B. Fitz	220
108—Zuccherro, F., "Portrait of a Boy," 28x21, L. L. Jones	450
109—Muriillo, B. E., "St. Joseph and Child," 27½x21, Ullman Beck	100
111—Reynolds, J., "The Strawberry Girl," 30x25, Mrs. Chisholm	150
112—Reynolds School, "Simplicity," 30x25, C. J. Charles	150
113—Lawrence School, "Lady Mackenzie," 30x25, C. J. Charles	270
114—Beechey, W., "Portrait of Colonel Lord Howden," 30x25, Seaman, Agt.	1,800
117—Neagle, J., "Portrait of Washington Irving," 30x25, William Macbeth	375
118—Diepenbeek, A. V., "Holy Family," 42x37½, H. Utard	160
122—Spanish School, "Portrait of a Young Gentleman," 34x27, L. L. Jones	100
123—Gordon, J. W., "The Young Highlander," 36x28, Seaman, Agt.	110
124—Romney, G., "Fletcher, Hon. Wm.," 36x28, M. V. Callan	205
125—Inskipp, J., "Lady with Red Poppy," 28x36, Ehrich Galleries	180
126—De Vries, A., "Interior of a Palace," 30x27, Chas. A. Platt	170
131—Beechey, W., "Portrait of a Child," 36x28, Clapp and Graham	310
136—Early Italian School, "Madonna and Child," 42x22, Holland Galleries	115
138—Norton, W. E., "Seascape," 27x47, Ehrich Galleries	110
139—Early Italian School, "Virgin and Child," 40x30, Seaman, Agt.	140
140—Phillips, T., "Portrait of a Young Lady," 40x32, T. V. Carey	100
146—Hilliard, N., "Portrait of a Lady," 45x35, Chas. A. Platt	300
149—Nattier, J. M., (attributed), "Lady Playing Guitar," 45x37, William Flattau	100
150—Slaughter, S., "Portrait of a Young Lady," 46x37, J. F. McCarthy	110
153—Nattier, (Attributed), J. M., "Lady with Book," 48x37, Clapp and Graham	310
155—De Troy (Attributed), J. F., "Portrait of a Lady," 49½x39½, C. Charles	230
156—Lippi, F. (School of), "Holy Family" (Panel, circular), Diameter, 43 inches, Ferdinand Howald	425
158—Cuyt, J. G., "Boy in Red," 50x29, Bernet, Agt.	120
160—Wilson, R., "Lake of Nemi," 34x52, E. F. Clark	270
161—Ramsay, A., "Portrait of Mrs. Ramsay," 50x40, Seaman, Agt.	775
162—Wilson, R., Period of, "Landscape," 36x54, H. F. Kerr	320
163—Rigaud, H., "Portrait of Louis XIV," 51x37½, E. F. Bonaventure	260
165—Wheatley, F., "Miss Price," 50x40, T. V. Carey	310
166—Van De Velde, W., "Vessels in Port," 39x57, Bernet, Agt.	170
168—Harlow, G. H., "Lady Carteret and Children," 50x40, F. W. Scott	120
172—English School, "Three Children," 57x39, Henry Smith	1,025
174—Bronzino School, "Judith," 57x43, Percy T. Morgan	320
175—Tintoretto School, "Portrait of a Doge," 44x56, W. A. W. Stewart	260
179—Pearson, J. T., Jr., "Under the Weeping Willow," 50x63, Bernet, Agt.	170
Total	\$17,342.50

## Third Session.

The attendance at the third session Wednesday eve. was not large and a total of \$9,645 was obtained for 95 pictures. The bidding was not brisk and many bargains

in the way of decorative pictures were obtained, notably by C. J. Charles, Marshall Clapp and William Michel. The Ehrich Galleries bought sparingly. There were few private buyers.

The auctioneer was Mr. Otto Bernet and the sale was over at 9.30 o'clock. The highest figure was \$520, paid by A. Rudert as agent for a "Portrait of Dr. Homan" by Harlow.

## Sale List.

The following is a list of the pictures sold at the third session for \$100 and over, with the numbers, artists' names, titles, sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices.

182—Buonconsiglio, G., "St. John," 14x13, Seaman, Agt.	\$ 120
191—Leon, Escosura, I., "Waiting for the Queen," 21x29, Holland Galleries	115
196—Ladbroke, H., "Cottage and Farm," 21½x28, A. H. Goldingham	220
198—Peters, M. W., "Master Padden Brown," 22x18, Bernet, Agt.	450
201—Daubigny, C. F., "Marine," 20x32, T. Brummer	100
209—Hoppner Period, "Master David," 30x25, A. Rudert, Agt.	150
212—Russell, J., "Portrait of a Young Lady," 30x25, W. Michel	150
213—Phillips, T., "Portrait of a Lady," 30x25, A. M. Henry	270
215—French School, XVIII Century, "Fete Champêtre," 30x25, A. M. MacDonald	150
216—Wheatley, F., "Boy Playing a Harp," 30x25, R. Deutsch	130
217—Richardson, J., "Alexander Pope the Poet," 30x25, George A. Plympton	120
223—Old Crome, "Landscape near Norwich," 30x27, Clapp and Graham	150
224—School of Clouet, "Portrait of a Lady," (Panel), 35x25, C. J. Charles	135
227—Kneller, G., "Portrait of a Gentleman," 34x30, Harry B. Goldsmith	205
228—Early English School, "Landscape," 26x37, Clapp and Graham	180
231—Cotes, F., "Portrait of a Boy," 36x28, W. Michel	170
237—Mercier, P., "Lady Playing Piano," 39x29, Edw. Brandeis	310
239—Poussin, N., "Landscape," 30x40, J. F. McCarthy	115
240—Dobson, W., "Comedy Nursing the Infant Shakespeare," 35x39, C. J. Charles	110
242—French School, "The Mandolin Player," 33x43, E. Brandus	100
243—Mareschi, J., "The Piazza, Venice," 31x45, D. H. J. Wolf	400
244—Millais, J. E., "Flora MacDonald," 42x34, W. V. Callan	310
246—Pannini, G. P., "Exterior of a Palace," 47x36, O. Bernet, Agt.	350
247—Pannini, G. P., "Interior of a Palace," 47x36, O. Bernet, Agt.	350
250—Le Moine, F., "Vertumnus and Pomona: An Overdoor," 37x49½, Edw. Brandeis	250
251—Canaletto School, "Venice," 25x40, Wm. Michel	240
253—Beechey, W., "Woman Playing Chess," 35x39, T. Brummer	145
256—Cotes, F., "Portrait of Miss Hastings," 49½x39½, A. M. Henry	250
259—Harlow, G. H., "Portrait of Dr. Homan, Physician to George IV," 50x40, A. Rudert, Agt.	520
262—Tocqué, L., "Catherine of Russia," 50x40, A. M. Henry	140
272—School of Hyacinthe Rigaud, "Portrait of a Lady," 59x49, E. P. Bonaventure	110
274—Seghers, D., "Still Life," 48x62, C. J. Charles	140
Total	\$9,645

(Fourth Session on next page)

## A Great Rug Sale.

The Mumford-Moore sale of antique Chinese rugs and textiles at the Anderson Galleries, closed Mar. 4 with a grand total of \$42,443. Mr. H. Kervorkian gave \$1,550, the highest price of the sale, for a Ming rug in fine preservation, measuring 15 ft. 3 in. by 6 ft. 9 in. S. Davidson, agent, gave 1,300 each for rugs, said to have come from a Thibetan temple, and a Kang Hsi example of fine quality, and \$1,000 for a rare old brown rug. The total for the last session was \$24,062.50.

The opening session, March 2, produced \$7,473. Mr. W. M. Wheeler gave \$410 for a Kong rug, with lions and Mr. T. P. Carvin \$400 each for two long, narrow examples, with rectangular paterens. W. A. A. Dilley paid \$360 for a Ming carpet, and W. O. A. Jones \$275 for a Kong rug with a design of "the 100 antiques." The Metropolitan Museum secured for \$210 a part of an old Kang-Hsi example.

The second session, March 3, brought \$10,907. Mr. Deming paid \$475 each for a pair of temple pillar hangings. A Ming period Kang-Hsi rug fetched \$435, and Mr. G. C. Smith paid \$400 for a salmon colored carpet of the middle Ching period. A large square rug was bought by Mr. A. G. Hicken for \$350, and Mr. J. French gave \$300 for a Kong rug. To Mr. J. A. Griswold fell at \$250 a XVII. century example. Mr. A. Lawrence gave \$225 for a Turkestan Beshir rug.

Among the prices of the final session were: yellow and red rug, \$700; a coral pink rug, \$550; a Ming rug, \$525, and a ceremonial carpet, \$500; all to Mr. Deming; a Kwan-Gin statue in bronze, \$500, to Mr. G. H. Fearon, a yellowish white rug, \$525, to Mr. M. L. Zabriskie, and a blue, white and tan rug, \$450, to Mr. J. F. Ballard.

At his Sherwood studio, Victor D. Hecht is painting a series of outdoor pictures, principally park subjects, in which figures have been cleverly introduced. He is also at work upon an interesting group portrait, comprising three figures. This is an important work and promises to be one of the artist's best canvases.



**BENJAMIN BENGUIAT**

*known to art collectors and connoisseurs as one of the greatest rug experts of his time*

**ANNOUNCES**

A further continuance of the [important exhibition and sale] of Antique Oriental and Chinese Rugs of the late Benguiat and Keresey collection.

This sale is comprised of some of the rarest examples of 15th and 16th Century rugs existent-museum pieces. Each of these fine rugs is a masterpiece of art—in coloring, design and texture, and can never be duplicated.

This sale is due to a business readjustment and offers an unusually advantageous opportunity of purchase.

*Windsor Arcade, 569 5th Ave. N.Y.*



### BLAKESLEE PICTURE SALE. (Continued from previous page) Fourth Session.

At the fourth session Thursday evening, with again a light attendance, and with Mr. Otto Bernet as auctioneer, a total of \$7,704 was obtained for 95 pictures. Prices again ruled low, and the few buyers obtained, in almost every instance, veritable bargains in decorative old canvases.

The highest figure of the sale, \$430, was paid by the Ehrich Galleries for a large and effective "Portrait of Joseph Wright of Derby," by Thomas Barker of Bath, a leader of the old Norwich, early English school. George Gray Barnard bought several canvases and Bashford Dean of the Metropolitan Museum added to his several purchases of portraits of men in armor for the Armor Room at the Museum, one of "A Gentleman" by A. Van Noort.

The principal buyers were the Ehrich, Weston and Holland Galleries, Clapp and Graham, A. M. MacDonald, Charles A. Platt, Robert F. Phifer, A. M. Henry, A. L. Kramer, Rudolph Deutsch, Dr. Weidler, A. Wilkins, Henry Blaub, T. Kern, C. Jones, A. E. Clegg, Arthur Maingay, Ginsburg & Levy, Di Salvo Brothers, M. V. Callan, E. Reilly, T. Brummer, G. W. Harris, William Odom, Dr. Leo Kessel, V. D. Martin, and the AMERICAN ART NEWS.

The character of the pictures offered, similar to those presented at the three previous sessions, proved that Mr. Blakeslee dealt largely, in addition to important canvases of high values, in what are known in the trade as "commercial pictures," a term applied to paintings, generally of good quality and merit, which are copies or imitations of noted painters' works, and which have good value for purposes of decoration. It was deemed passing strange, therefore, that with the exception of such dealers as Charles of London, Clapp and Graham, and a few others who sell decorative canvases, the dealers in interior decorations, tapestries and furniture did not avail themselves of this unusual opportunity to secure such pictures, which they often find useful to complete the furnishing of houses. Some really good pictures sold for far below the cost of their frames and such low figures as \$4 and \$5 were touched.

The total of the four sessions which closed Thursday evening was \$65,226. The last session of the sale, last (Friday) evening, probably brought the total of the entire sale to something like \$75,000, a good result on the whole, will be reported next week.

#### Sale List.

The pictures sold Thursday evening for \$100 and over were as follows:

299—Reynolds School, "Portrait of Dr. Samuel Johnson," 26x20, M. V. Callan...	\$155
300—Flemish School, "The Flagellation," 26x20, T. Brummer	160
301—Cotes, F., "Portrait of a Young Man," 25x21, A. L. Kramer	180
302—Fra Angelico School, "The Annunciation," 21x26, Geo. Gray Barnard	260
310—Cotes, F., "Portrait of Lady Olive," 26x22, A. L. Kramer	280
311—English School, "Portrait of a Gentleman," 30x25, A. L. Kramer	330
315—Kneller, G., "Portrait of a Judge," 30x25, Rudolf Deutsch	110
319—Beechey, W., "Portrait of a Child," 24x30, A. M. Henry	220
322—Reynolds School, "Miranda," 30x25, A. M. Henry	160
325—Early Italian, "Holy Family," Diameter 33 inches, Clapp and Graham	155
327—Early Spanish, "Adoration of the Magi," (Panel), 34x25, T. Brummer	190
330—Phillips, T., "Sir John Ross, The Explorer," 35x27, A. L. Kramer	280
333—Van Dyck School, "Portrait of a Gentleman," 36x29, A. Wilkins	100
338—Flemish School, "Madonna and Child," 36x28, A. M. Henry	310
341—Barker, T. of Bath, "Portrait of Joseph Wright," 38x28, Ehrich Galleries	430
342—Van Loo, C. A., "The Miniature," 39x28, A. M. MacDonald	300
346—Bakhuysen, L., "The Shipwreck," 26x40, A. M. MacDonald	230
349—French, "Woman with Mask," 39x32, Henry Blaub	375
351—Flemish School, "Descent from the Cross" (Panel), arched top, 52x27, Geo. Gray Barnard	110
355—Tournières, R., "Portrait of a Lady," 41x36, R. F. Phifer	105
356—Rigaud, H., "A Magdalen," 38x43, Clapp and Graham	110
357—Van Dyck, A., "Portrait of a Gentleman," 46x37, A. L. Kramer	180
360—Kneller, G., "Portrait of a General," 39x48, A. L. Kramer	140
364—Jacquet, J. G., "The Conqueror Conquered," 56x39, Williams (Holland Galleries)	190
365—Tocqué School, "Portrait of a Lady," 50x40, Clapp and Graham	200
370—Albano, F., "Cupids," 36x68, Seaman, Agt.	150
Total.....	\$7,704

#### Japanese Prints at Anderson's.

The first session Thursday, at the Anderson Galleries, of the Shataro Sato Japanese and Chinese collection fetched \$5,678.50. Mr. C. A. Mason gave \$160 for a nobleman's house scene tryptich, by Yeishi; \$140 for a piece of a feudal lord's kimono, and \$80 for Yeishi's "Prince Gengi." For a piece of Chinese brocade Mr. O. G. Smith paid \$140; Mr. Pack \$90 for a Samarcand rug, and Mr. T. J. Johnson \$85 for a Japanese tapestry.

#### Coming Kinsley Sale.

The sale at auction of an interesting and important collection of pictures owned by Mr. Joseph T. Kinsley of Phila., Mr. W. Hogencamp of Paterson, N. J., and a few others, at the large and handsome galleries of Hiram Parke, 924 Broadway, at 21 St., and which are now on exhibition there, on Thursday and Friday evenings next, Mar. 16-17, should attract collectors and art lovers, for in the collections there are a number of most attractive canvases.

Notable especially among the Kinsley pictures is the original and famous painting by Christian Schuensele, "Dr. Benjamin Franklin before the Privy Council in London, Jan. 29, 1773," familiar through the fine colored and other reproductions to all Americans, and which has just returned from San Francisco, where it attracted the greatest attention in the Fine Arts Galleries at the Exposition, and reproduced in petto in this issue. This valuable historical work is also one of rare artistic worth, and should go to the Pa. Academy or the Metropolitan or Boston Museums. There is also among the Kinsley pictures, the large and dramatic "Mystic Marriage of St. Catherine" by Scaglia-Lucien, and the best example of the art of the late B. J. Blommers, "On the Beach" (reproduced in the ART NEWS last year) ever painted. Mr. Kinsley also owns, and is to sell, two superior examples of H. C. Shayer, a Josef Israels, an Oswald Achenbach, a Richard Wilson, a charming example of Thomas Sully—a typical "Orestes and Pylades," after Benjamin West; a "Mother and Child" by Jane Stuart Darley, both from the Darley collection; a good small Monticelli, a still life by Rembrandt Peale, and a large and fine sheep piece by Brandi, which recalls Salvador Rosa.

There are also in the Kinsley collection a large and fine "Cow, Sheep and Ducks" by Verboeckhoven, and examples of several early American artists.

From the Gov. Flower estate comes the well-known painting, reproduced in this issue, in petto, by the late William H. Beard, "Wall St. Bulls and Bears," a most amusing and effective canvas, which should go to the N. Y. Stock Exchange.

#### Rare Colonial Antiques.

An exhibition and sale of Colonial Antiques, composing the entire collection of Mr. Ross Hall Maynard, to be held at the Copley-Plaza Hotel in Boston, March 18 to 29, the exhibition to open Mar. 18 and continue to the sale dates, Mar. 27-29 inclusive, should have enough of interest to collectors outside of Boston to warrant a trip to "The Hub."

Mr. Maynard is a collector of unusual discernment, knowledge and taste, and his treasures, so soon to be dispersed, include an exceptionally choice assemblage of early American glass, Lowestoft and other China, early American silver, miniatures, oils, engravings and furniture. In connection with the exhibition there will be shown a portrait of George Washington, owned by Mr. Maynard, and which would seem, from its indicia, quality and provenance, to justify his belief in its authenticity as one of the "original Washington Stuarts."

The features of the collection are the fine assortment of Lowestoft china, the 100 examples of the rare Stiegel glass, recently brought into prominence by the gift of the collection of the same glass to the Metropolitan Museum by Mr. Frederick William Hunter, the superior pieces of early American silver, notably the hammered silver rapier marked "Hurd," the splendid pieces of old American furniture, notably the mahogany Chippendale bed and the satinwood table, the centre beautifully painted in the style of Angelica Kauffman, and the drawer fronts and legs in that of Zuchi.

Among the few, but good, paintings are two examples of Thomas Sully, a portrait of Israel Trask, and a charming presentment of a boy.

The miniatures include one of a man, signed by Doyle, an exceptional example, a good one of "Elder John Peak" by Malbone, one of Agnes Miller by Russell, and a small and delightful one of "George Colesworthy of Boston" by Copley.

#### LORD R. S. GOWER DEAD.

Lord Roland Sutherland Gower, son of the second Duke of Sutherland and a well known sculptor and writer, died Thursday at the age of 81, at his home at Tunbridge Wells, England. He was educated at Eton and Cambridge and is best known by his Shakespeare monument at Stratford, and his statue of Marie Antoinette on her way to execution. Among his books are a "Life of Joan of Arc," "The Last Days of Marie Antoinette," a "History of the Tower of London" and "Stafford House Letters."

The Art League of Boston has just sold a portrait study by Frank Duveneck to the Cincinnati Museum. This portrait is a study of a woman in profile, done after Mr. Duveneck's Munich student days.

#### Old English Furniture Sale.

The American Art Galleries were crowded Tuesday afternoon when the collection of 170 lots of XV to XVIII Century English furniture and other art objects forming the collection of Major Horsfield of London were sold by Mr. Thomas E. Kirby, for a total of \$15,984. The number of active buyers made the competition brisk and some good figures were obtained. George Grey Barnard paid \$825 for the XVII Century English oak paneled room for his studio. An early XVII Century English oak court cupboard brought the highest price for a single piece, \$780, from O. Bernet, agent. Mr. Joseph Labey secured the early XVII Century English oak priory table for \$500. An oak dole Jacobean cupboard sold to Mrs. Chas. M. MacNeill for \$325. Mr. L. MacCarthy obtained for \$400 a XVII Century English oak drawing table, and six Chippendale mahogany chairs brought \$510 from Mrs. E. Chauncey. W. W. Seaman, agent, paid \$300 for two XVIII Century English child's samplers, one dated 1768. Mrs. James A. Garland bid \$370 for the XVII Century English oak paneled room, with paneled over-mantle and also obtained for \$250 a XVII Century English oak cupboard.

#### End of Burton Library Sale.

The sale of Part 6 of the John E. Burton Library was concluded Tuesday aft. at the Anderson Galleries with a total of \$2,474.15 for the three sessions, making a grand total for the six parts of \$29,479.65. Some interesting Lincolniana and literary and journalistic material of the Civil War were offered and brought good prices. John Locke Scripps' "Life of Lincoln," Chicago, 1860, the earliest published "Life," the proofs read and approved by Lincoln himself, was bought by Mr. G. F. Drake for \$72.50. Mr. Geo. D. Smith paid \$50 for a Lincoln autograph note and \$100 for 2 vols. of "Fudge Doings, by Ik Marvel," both books inscribed in Lincoln's handwriting. Mr. Smith also secured the rare first edition of Walt Whitman's "Leaves of Grass" for \$47.50. The Library of Congress, Washington, D. C., paid \$41 for 135 playbills dating from the Civil War.

#### The Franklin Library.

The library of the late William M. Franklin of East Orange, N. J., to be sold at the Anderson Galleries in six afternoon and evening sessions beginning Monday afternoon next is of particular interest to artists, as Mr. Franklin was deeply interested in works on the history of printing and the making and illustration of books, and many rare and important publications on these subjects are in the sale.

#### Persian Antiquities and Rugs.

Rare Persian antiquities belonging to Mirza Raffy of Persia will go on exhibition this afternoon at the Anderson Galleries, preliminary to the sale next Friday and Saturday afternoons, Mar. 17-18. They consist of decorative Persian pottery and curios, antique brocades and velvets, some antiquities of the pre-Christian era, faïences of Rhages and Sultanabad, and Persian and Indo-Persian miniatures. The collection is large and interesting, perhaps the most important of its kind that has been offered in several years.

With it will be sold an important collection of Oriental Rugs, including Chinese rugs. In all there are 170 pieces, mostly antique. The collection has great interest for collectors and art lovers, as it contains many remarkable and typical products of old looms of Asia Minor, Caucasasia, Central Asia, Persia and China.

#### Rare Books and Autographs.

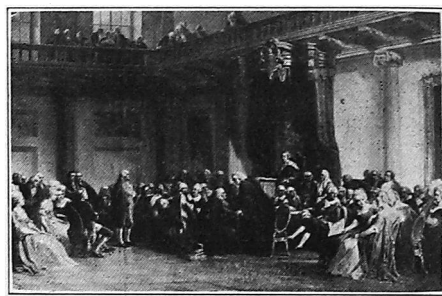
The Anderson Galleries announces the most important sale of rare books, autograph letters, and original Mss. held in this country since the dispersal of the Robert Hoe library.

The sale will be made up of duplicates and selections from the famous libraries of Messrs. Henry E. Huntington of New York and William K. Bixby of St. Louis, with the addition of 166 lots of books on early English literature, from the estate of E. Dwight Church, formerly of Brooklyn, whose remarkable collection of Americana is now a part of Mr. Huntington's Hoe library.

These remarkable books and autographs will be placed on exhibition on Saturday, Mar. 18, and will be sold in five afternoon and evening sessions, beginning Wed. aft., Mar. 29.

#### A Notable Chinese Sale.

The American Art Association announces the coming sale, at the American Art Galleries, 6 E. 23 St., on the afternoons of April 29-30, of the collection of Chinese art and antiquities of the late Gen. Hwang Hsing, first president of the Chinese Republic. It consists of old porcelains, single color and decorated; snuff bottles and other objects.



FRANKLIN BEFORE THE PRIVY COUNCIL IN LONDON

Ch. Schuensele

In the Coming J. T. Kinsley Sale

#### Print Sale at Henkels'.

At the first session of the Sale of Proof Etchings, Engravings and Mezzotints, Mar. 2, at Stan V. Henkels' Auction Rooms, Phila., an original signed proof etching of "Beauvais" by D. Y. Cameron was sold to the Rosenbach Galleries for \$175. Mr. Max Williams bought "The Gargoyles, Stirling Castle," by the same artist, for \$160 and "Street in Cairo" for \$150. Mr. Grover bought "Montevilliers" for \$110 and "Ponte de la Trinita" for \$95. "The Chimera of Amiens" went to the Knoedler Galleries for \$75. A number of Arlent Edwards prints were sold, among them a portrait of "Mrs. Lloyd" to Max Williams for \$77.50, a portrait of "Mrs. Drummond Smith" to Mr. Sharp for \$65 and a portrait of "Louise de Bourbon" to Mr. Day for \$100. Mr. E. F. Keen bought Hedley Fitton's etchings of "In the Aisles, Charters Cathedral" for \$105 and "Shrine of Edward the Confessor, Westminster" for \$50. Mr. T. Wester Brown bought "Casino de Nobili, Sienna" for \$65, "St. Etienne Beauvais" for \$50 and "Rue Barbette, Paris," for \$40. Axel H. Haig's etching of "Salamanca" went to Mr. Reifsnnyder for \$40 and "Bourges Cathedral Exterior" to Max Williams for \$41.

At the second session, Mar. 3, Mr. Max Williams secured the original etching by C. Meryon, "L'Abside de Notre Dame de Paris" for \$325, and Mrs. Linn the same etcher's "Tourelle, Paris," for \$41. Signed proof etchings by Zorn, "Effet de Nuit" was sold to a private collector for \$130, the same artist's "Musical Family" to Mr. Braun for \$125, a portrait of "Augustus St. Gaudens" to Mr. Grover for \$120. "Princess Ingeborg de Suede" to Max Williams for \$75 and "Crown Princess Margaret of Sweden" to the same purchaser for \$81. "The Barbers," an original proof etching by Whistler, was sold to Mr. Williams for \$85 and "The Rag Gatherers," by the same artist, to Mr. Braun for \$37.50.

Some 31 rémarque proofs, signed, after W. Dendy Sadler, were sold and the highest prices were obtained for "The Last of the Bin" from Mr. Wallace for \$42, "It Might Have Been, John" for \$18 and "Waterlooport" for \$20, both to Mr. Reifsnnyder. Fourteen mezzotints in color, all signed proofs by F. G. Stevenson, were sold, the best prices being "Giovanni Tornabuoni," after Botticelli, to Mr. Grover for \$14, "La Belle Ferronnière," after da Vinci to the Rosenbach Galleries for \$13, and "Madonna of the Trees," after Bellini, to R. W. Staton for \$11.

#### NEW ORLEANS.

The fifteenth annual exhibition of the Art Association now on at the Delgado Museum has been materially strengthened by a group of eight canvases in oil by Bartholomew Gallotti, a member of the local Mexican colony, resulting from the disturbances in Mexico. Mr. Gallotti has selected his subjects from among the poorer classes and he has portrayed the character and feelings of these people with much force. His treatment is broad and direct and his color is good. Among other artists who are represented by good canvases are F. Usher DeVol, A. J. Drysdale, Miss Julia M. Massie, Gideon Townsend Stanton and Ellsworth Woodward. Prof. Woodward's landscape among the pines is admirably painted, full of feeling and is very decorative. Mr. Stanton's "Along the Mississippi Sound" is especially good.



BULLS AND BEARS IN WALL ST.

W. H. Beard

In the Coming J. T. Kinsley Sale.

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The most important Public Sale of  
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of the Robert Hoe Library. Of  
the highest interest to all Collectors of  
Rare Books, Colored Plates, Autograph  
Letters, Manuscripts of distinguished  
authors, and fine Bindings.

On Public Exhibition from Saturday,  
March 18, to the Unrestricted Public  
Sale in Five Afternoon and Evening  
Sessions, beginning Wednesday After-  
noon, March 29th, at 2:30 o'clock.

**Rare Persian Antiquities**

The Property of

**Mirza Raffy**

of Persia and a Superb Collection of

**Antique Oriental Rugs**

Including many

**Very Fine Chinese Rugs**

Now on Public Exhibition to the  
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Saturday Afternoons, March 18 and  
19. An unusual opportunity to ac-  
quire rare Works of Art and to make  
selections from a large number of old  
and beautiful Rugs.

**THE ANDERSON GALLERIES**  
Madison Ave. at Fortieth St., New York

Horace Brodsky, a member of the Lon-  
don Group of the well known art exhibit-  
ing organizations in England, and of the  
Allied Arts Ass'n of London, whose work  
has been shown in all the principal Euro-  
pean cities, has recently arrived and will  
soon make an exhibition of his works here.

Alonzo Kimball has completed an effec-  
tive pastel portrait of Harry Grant Dart's  
charming daughter, Dorothy. The bodice  
and background in grays and blues are a  
delightful setting for the blonde head with  
its high coiffure.

Samuel Halpert has gone to Spain for a  
few months.

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**EXHIBITION CALENDAR FOR ARTISTS.**

NEW HAVEN PAINT & CLAY CLUB, 15th Exhibition at Yale School of Fine Arts.

Works Received .....	March 27, 1916
Opens .....	April 3, 1916
Closes .....	April 23, 1916

**The Christophle-Widener Prints.**

A selection from the famous Christophle  
Collection of French XVIII century prints  
recently purchased by Mr. Joseph E. Wi-  
dener, has been on exhibition for some days  
at Knoedler & Co.'s. The most remarkable  
thing about the highly interesting display  
was the very fine state of all the impres-  
sions.

**Some "Modernist" Sculpture.**

Five exponents of "modernism" in sculp-  
ture are showing to Mar. 23, at the Modern  
Gallery, 500 Fifth Ave., 15 examples of  
their work. The results of the reductio ad  
elementum are sometimes interesting, but  
rarely convincing. Nature is left almost  
entirely out of the question, and art is cer-  
tainly not held to have any relation with  
truth or beauty. Brancusi has two imita-  
tions of antique negroid sculpture, a stone  
head with a nose more than ten times the  
length of the mouth and a mythological  
bird in metal.

**ART AND ARTISTS.**

Adolph Wolff sends 11 "block" sculp-  
tures, of which the only one that impresses  
is a really clever concrete idea of N. Y., and  
its high buildings. Modigliani shows a  
couple of odd figure heads and Mrs. A.  
Roosevelt a love embrace apparently of  
"The Atoms" and an odd suggestion of a  
"Tennis Player Serving." Alice Morgan  
Wright displays her talent in a "Wind  
Figure."

J. H. D. Ferguson, a Battle Creek, Mich.,  
portrait painter, is now engaged upon the  
portrait of Mr. W. K. Prudden, president of  
the American Savings Bank of Lansing,  
Mich. Ferguson recently completed por-  
traits of Hon. Edwin C. Nichols and other  
prominent residents of Battle Creek.

Middleton Manigault, who spent several  
months in France with the American Hospi-  
tal Service, driving an ambulance, returned  
to this country in the late autumn. He  
will hold an exhibition of recent works at  
the Daniel Galleries in April.

Eliot Clark recently returned from Buf-  
falo, where he is holding an exhibition  
which thus far has proved a decided success.  
When it closes in Buffalo, it will be shown  
for some weeks at the Vose Galleries, Bos-  
ton.

Cullen Yates' charming, colorful and po-  
etic landscape "In the Delaware Valley,"  
was purchased last week by Mrs. John  
Fowler. His large landscape "Edge of the  
Ravine" was sold to Mrs. Henry Lang for  
her private collection in Montclair. The  
artist has been interesting large and ap-  
preciative groups of young artists with  
"Talks on Landscape Painting" at the  
studio of Miss Isabel Neill in the Vandyck,  
on alternate Thursdays. Artists who have  
enjoyed the privilege of his criticism de-  
scribe the classes as among the most in-  
teresting art events of the season.

At her Vandyck studio, Miss Marion Swin-  
ton gave a charming reception on Thurs-  
day last in honor of Mr. and Mrs. Glenn  
Newell, who have recently taken a studio in  
the Vandyck. Some of her recent work was  
shown and also several fine examples of  
Newell's work were on exhibition during  
the afternoon.

Among recent portraits by Louis Mark  
are an interesting full-length standing figure  
of Miss Juliet Breitung, a three-quarter  
length seated presentment of Mrs. Arthur  
Carroll, whose blond hair and fair skin are  
enhanced by a black tulle gown against a  
neutral background. There are also two  
dignified portraits of Mr. and Mrs. Meyer  
Guggenheim, and a well executed present-  
ment of Mrs. C. M. Schott, clad in a blue  
flowered gown which harmonizes with a  
background of tapestry effect. The artist is  
at present at work upon a portrait of the  
Countess Rudolphe de Festetics.

An interesting feature of the present  
Catherine Lorillard Wolfe exhibition at  
Grace House, is a "Portrait of a Young  
Woman with a Muff," by Clara Marme Nor-  
ton. It is a low-toned work, full of sym-  
pathy, and the sweet-faced subject is grace-  
fully posed. It is good in color and well  
executed. This artist is also showing a  
group of recent works at the Gamut Club,  
69 West 46th St.

Aston Knight has left his Holbein studio  
and has gone to Georgetown, S. C., for an  
indefinite period to paint portraits.

A new institution at the Salmagundi Club  
is the "Keep Together Dinner," which took  
place for the first time on Tuesday last. Mr.  
J. B. Carrington was the guest of honor.

William T. Ritschel has been located in  
the National Arts Club Building since his  
return from California. He will remain  
until the spring, when he will probably go  
to the Coast again.

Miss Louise Huestis spent almost the en-  
tire winter in Cleveland, O., where she has  
been painting portraits.

Alexander Harrison, owing to the war,  
has returned to this country for an indefi-  
nite period, after spending many years  
abroad.

Will La Favor is making a life-size bust  
of Mayor Armstrong of Pittsburgh. The  
Mayor is actively at work at his desk while  
the sculptor models his features.

A fine portrait in oil of Hon. James Sykes,  
a Judge of the Court of Errors and Appeals  
in Delaware just after that colony became a  
State, has been presented to the State of  
Delaware and will soon be hung in the State  
House at Dover, alongside the collection  
of distinguished citizens of the State which  
now grace its walls. Judge Sykes was born  
in 1725 and died in 1793.

Friends of Mrs. Charlotte B. Coman will  
be glad to learn that she is enjoying better  
health this winter than during the past three  
years. At her Vandyck studio she is at  
work on a garden picture, bright in color  
and appealing in composition. Another in-  
teresting work in course of completion is  
an upright mountain scene, a typical Com-  
man subject, in which a range of mountains  
appear through a soft mist.

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A number of Chicago artists, led by Alan  
Swisher, who are dissatisfied with the way  
in which their work has been treated by  
the Chicago Institute, have formed the In-  
dependent Art Society and will have an ex-  
hibition "to give," according to Mr. Swisher,  
"Chicago artists a chance."

The Municipal Art League, Chicago, is  
raising a prize fund of \$2,000, the interest of  
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